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Vol. 17, No. 1. TORONTO, CANADA May 2nd, 1925

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE

TRADE WEEKLY MAGAZINE

ESTABLISHED 1915 FOR EXHIBITORS

Published by
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Vol. 17, No. 1. TORONTO, CANADA May 2nd, 1925

"Square Shooters and Jelly Fish"

IF it is not possible to do business according to "the golden rule" which advocates "Do unto others as you would have them do unto you," then "The sermon on the Mount" and every other sermon in the Bible and out of it, every instinct for good, every indication of a spiritualization of mankind, every moral expressed in all literature, every ennobling idea illustrated by the sculptor, the painter, the architect, every humanitarian and philanthropic movement is a joke on mankind and whoever is responsible for the entire mechanical effort is the Biggest Joke in a supreme farce, called Life. But since men from the beginning of time have evolved good and good has, despite tremendous opposing forces, continued to manifest and remain good, to evolve into great, greater and greatest goodness ad Infinitum, Life is not a farce in the Hands of Someone Who has evolved clowns for His Entertainment.

You have observed that the public cannot be fooled by advertising, they will register their disapproval of a picture if it does not entertain them despite columns of superlative adjectives in its favor. Hence exhibitors desire always to present good product to their patrons, since there is profit in giving value for money received, the application of "the golden rule," and no profit in having secured an advantage over any human being. Producers are also finding that it is more profitable to sell good pictures to exhibitors since the little gained by putting over poor product is not to be compared with the resultant loss sustained through the bad faith created.

Mankind delights and expands in good, they dislike and shrink from its opposite. Even the most depraved character, fearing no degeneracy, will tremble before good and in this attitude render to good its homage. If Man's destiny was to have preserved his life only, he would have been left a jelly-fish. A jelly-fish clothed in its natural covering, enjoys its food, its rest, its process of multiplying according to the capacity of jelly-fish enjoyment. If preservation of form is but the purpose of life, why evolve into a form more complicated and less likely to endure. What need had life of our backbones, our intelligence to perform the functions of a jelly-fish?

Darwinian theorists state that it is millions of years since Life was a Jelly-fish, so many million that even we moving picture folks accustomed as we are to ciphers, could not follow the count; then why are some of us still jelly-fish? What keeps us in that state of mind when the whole forward impulse of life has evolved, not pushed, us into upright Beings? Shall we refer again to the non-application of "the golden rule" through which we have become jellified by those who have become our Masters; or shall we look for this jellified state as a result of a lack of something within ourselves?

Every idea for the advancement of mankind has come from the Impulse for good, manufactured by brain secretions, or heart secretions, or an electronic essence created by the solar plexus, or that Something which makes itself known through its use of the brain as a Receiving Station. If Man is responsible for what Man is, Man is then a Super-Being, whose possibilities have not yet been tested by Man. *If Man has been able to grow, to develop from a germ cell, a jelly-fish, to a Maker of Kingdoms, a maker of men, what power chains some men to the semblance of jelly-fish still; and what power is there to keep them jelly-fish if they desire to be men. Two forces, inertia and greed.*

The exhibitor who says "I'm comfortable, I don't want to be disturbed," "let the other fellow worry," "why organize for good when the whole world is crooked," *is a jelly-fish through inertia.* He eats, sleeps, procreates after the manner of jelly-fish. Regarded by the Universal Intelligence of Life, he floats as a jelly-fish, he is not, step on him, he becomes a grease spot. *The exhibitor who says, "organization is good for the other fellow, I'll stay out and get the benefits,"* "sure, I'll double-cross another exhibitor, what will it mean to me, I am after my bit first, last all the time," "self-preservation is the first law of nature, I am preserving myself." "The survival of the fittest means that we 'wise guys' have to get ours, you can't stop us, we have a monopoly on the brains in the world, *is a jelly-fish to greed."*

There is no distinction between jelly-fish. When a man is too lazy to march with progress, to link himself with his fellow-men he degenerates, not through action; but inaction, and when he becomes so greedy that he will destroy his fellow-men to preserve and bloat himself, that man has devolutionized himself through trillions of years of development. He slides down, backwards, through the aeons of time; and though he appears important in his own eyes and in the Kingdom of Jelly-Fish, in comparison to real men, the "square-shooters" he is a slimy, sloppy, trembling, shivering, oozy mess of jelly substance. This is applicable to the producers who are and see. This is applicable to the producers who are "sitting pretty" through the crisis of the monopolization of moving pictures, or consorting, and fawning upon the greedy jelly-fish in order that they may be permitted

(Continued on Page Five)

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54 UNIVERSAL 54

CARL LAEMMLE'S

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EDITORIAL—Continued from Page Three

to procreate their kind—Bah! I am nauseated by both specimens. Look about you for the application of "the golden rule," for the profit in goodness. There's Sydney Cohen, and Pete Woodhull and Harry Davis and J. C. Brady, Mr. H. Alexander, Mr. Gebertig and J. Cohen the Lester Bros. Here's Vitagraph, Fox, F. B. O. Men too big to be jelly-fish. They are all busy men too, have plenty to protect, to look after, yet not too busy to look after you. Men who have normal ambitions to expand, develop, but not to expand and develop at the expense of you. If the whole business world is crooked, where do these men belong? They're just as much alive as you?

There is one sane way of looking at Life. If good, or service is not the Real Eternal purpose of Life, through which we preserve our identity in Eternity, why grab since there's only three score and ten for the most tenacious examples of men, with the sudden blow-out chance for all of us, and then Nothing? Why all this worry, hatred, ill-will for that which will be Naught? If there is Something Beyond that which we see, we have observed that what we have acquired to satisfy our desires is left where we acquired it, right here. That whatever we are able to take with us, is not of our body, but of a spirit quality. Then why grab when there is so much uncertainty?

Come to Milwaukee, the "square-shooters" will be assembled there. Never in picture history has there been the necessity of such a rally; and never in picture history will there be assembled more eligible candidates for a motion picture Hall of Fame. Be among those who make history, not read it. May 12-13-14-15th. What man need be afraid, to do the "square thing" with such an organization of Independents to support him?

—RAY LEWIS.

Make Your Reservations Quick For M.P.T.O. Convention, Milwaukee

THE stage is all set for the Milwaukee Convention. Those who attend will witness big and important happenings . . . . . Tuesday to Friday, May 12th to 15th.

If you have not made your reservations yet, make them now. Address your request to the Transportation Committee of the Motion Picture Theatre Owners of America, Suite 1110, 25 West 43rd Street, New York City.

A portion of the convention program which has been taken care of by the Milwaukee-Wisconsin Committee, follows:

Lawrence Whittet, Secretary of the Milwaukee Association of Commerce, will deliver an address of welcome on Tuesday.

A sight-seeing trip on Wednesday is arranged for the ladies who will leave the Milwaukee Auditorium at ten o'clock, visit the Eline Chocolate factory and have luncheon at one of the resorts on the lake. After luncheon the theatres will open to welcome these female visitors who desire to visit them.

A Dutch Lunch will be served in the basement of the Auditorium for the delegates on Wednesday afternoon, and in the evening, a Banquet and Dance will be held at Gimbel Brothers Grill.

For Thursday afternoon, another sight-seeing trip has been arranged for the ladies who will visit the Phoenix Hosiery Plant, Mitchell Park, West Allis, Wauwatosa and Washington Park Zoo. Thursday evening the Wisconsin Theatre Roof Garden will be at the disposal of those who wish to go there.

As all of the time of the convention will be devoted entirely to business sessions, this extensive program for the ladies has been arranged to occupy their stay in Milwaukee.

The complete convention program is now being arranged and will be published a week before the time of the convention.

There will be a big business building program at the convention. The elements of co-operation with the independent forces have been set and the arrangement will be given to the convention in definite formation. The Board of Directors and special committees have everything arranged so that the work of years will concentrate in positive action at the convention. Here the Theatre Owners Emancipation Proclamation will be promulgated. Every Theatre Owner in the United States and Canada should make an effort to be present. The convention will last four days beginning on Tuesday, May 12th.

A. R. McNichol Theatres Appear to be Popular

Several individual theatre owners have been negotiating with A. R. Mc Nichol for his three theatres in Winnipeg but no agreement could be arrived at on the terms of a five years lease. These theatres are all excellently located and have been desired by many for several years.

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Pictures in Winnipeg

By JOHN J. CONKLIN

"Seven Chances," presenting Buster Keaton, is one of the most hilarious seven reel comedies to come forth this season. It was presented at the Capitol Theatre, Winnipeg, starting Saturday, April 11. The opening day hundreds were turned away and the week will no doubt be deservedly a paying one. H. M. Thomas, managing the western houses of the Famous Players, gave an Easter presentation on the stage in which a number of Winnipeg's brightest kiddies had a part. The scene in the Keaton comedy in which hundreds of prospective brides storm the church and riot outside in a vain effort to capture the heir to $7,000,000 is uproarious. The manner in which the hero is chased down hill by rolling stones is remarkable and just as funny. The comedy is clean and hits the high spots at every turn.

* * * *

The Metropolitan Theatre, Winnipeg, has a week of "The Thief of Bagdad" but did not do well with it, although the manager, Mr. Davis, gave the presentation a very attractive environment. "The Thief" was shown at the Walker, the legitimate house, at $1.50 top; also at the Capitol, but lacks the drawing power of Fairbanks' recent productions, although it has entertainment of value in it, without a story to carry away.

Manager Davis, however, followed this with a real worth while picture, "Coming Through" with Thomas Meighan and Lila Lee as the principals. Tom Meighan is sometimes too good to be true, and in this one is almost too perfect, making the ordinary fellow look crude in the eyes of his best girl. He has the wistfulness of a boy, and big strong man ability. In "Coming Through" a mean father-in-law sends Tom, whom he doesn't like, down to the coal mines to work. He figures that Tom will not make good and then he can turn to his daughter and say "I Told You So." Knowing Tom as we do it is not necessary to say that "Pop" was mistaken. The picture tells a thrilling tale of how the big young superintendent pitches right into the dirty work, quells strikes, averts catastrophes, and chases the villain up into the tall part of the building amid whirring machinery, to his death. Mr. Meighan is grand as the hero and Miss Lee has not much to do but she does it well. John Miltern is satisfactory as the father-in-law, and Wallace Beery is a villain after his customary tough and amusing fashion. The picture is efficiently directed, finely staged, interesting and clean. It is worth while seeing.

* * * *

"New Toys" which was at the Capitol last week is just a simple tale of your life and mine. Richard Barthelmess is the hero. It is just the simplest sort of a comedy drama, of the little things that ruffle the life of Will and Mary Webb. It is the little things that make up the sum total of our happiness or discontent and "New Toys" is an honest-to-goodness chronicle. No great tragedies or mysteries lead to the differences of the hero or heroine of the story. Ordinary jealousies and misunderstandings and household worries being the showdown that is serious comic tragic manner ushers in the great adjustment. Richard Barthelmess and Mary Hay are well cast. They live their parts unaffectedly and unbelieveably. Miss Hay, the last word in demureness, can flash a mean eye when under stress. There is not an awful lot to say about the supporting cast and little against them. The direction is pretty fair with sets and photography which one can find no fault with.

At the Lyceum, Manager Meade the week of April 20, showed "The Goose Hangs High." Here's a real treat for all who love the pictures. A picture showing real people amid real surroundings, doing real things under real conditions. Its a fine adaptation of the play by the same name. It is a delightful expose of real family life and proves that the right kind of parents will have children who will come up to scratch in crisis. A rather hard-boiled bunch and thoughtless these children seem when you first meet them coming home from college and business Christmas Eve, ostensibly to spend the holidays with the folks. Really, however, filled with their own young absorbing affairs and quite oblivious of the loneliness of father and mother. But that's before realization strikes them. They dash forth to their trysts and merrymakings, as irresponsible and as carefree as a lot of puppies. But when a call unexpected and full of trouble awakens them, their response is gallant, ungrudging, and they pilot the ship called "home" over tricky shoals in an amazing and ingenuous fashion. The goose hangs high when they have done their stuff. Never were juvenile roles more sparklingly acted than those entrusted to the care of Constance Bennett (more of that young woman) and Edward Piel Jr. William Otis Jr., shines as the more serious minded elder brother. Myrtle Stedman and George Irving are fine as the parents and Gertrude Claire is a peach as the peppery little grandmother, shocked by Lois' short skirts but is agreeing with acerbity with her grandson when he asserts that gin should be taken with orange juice. "The only way to take it is straight," says the old peach. A maid, more friend than servant is beautifully played by Anna Schaeffer and you will meet old gentlemen in politics and a fresh stenographer who appear to be old acquaintances. The situations are funny, and sad and absorbing, and all just as human as human can be. "A human document" is a trite old saying, but that is just what "The Goose Hangs High is," splendidly directed.

Keith's Ottawa Have Sunday Morning Opening

Joseph M. Franklin, manager of the B. F. Keith Theatre at Ottawa, Ontario, is looking for someone who would lease the theatre for Sunday mornings because that is the only space of time that he has the theatre unoccupied. On Sunday afternoon, B. F. Keith's Theatre is used by the Christian Scientists and on Sunday nights by the Ottawa Ministerial Association.

"Do you know anybody that wants a theatre Sunday mornings?" asked Joe Franklin.

"How about the Klu-Klux-Klan," was the reply.

"Nothing doing," it came back with emphasis.

Mgr. Tom Ulliott Lyric, Moosomin, Sask. Another Independent Sub.

April 6th, 1925.

Canadian Moving Picture Digest, Toronto, Ont.

Dear Sirs:

Enclosed please find postal note for $2.00. I regret very much the delay in sending this. Wishing you great success.

Yours very truly,
TOM ULLIOTT,
Moosomin, Sask.

Mr. Sturgess Wins Second Prize for Serial

Wm. Sturgess of the Crescent Palace, Toronto, won a second prize of $50.00 in a Universal serial exploitation contest recently.

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Pictures in Toronto

By HECTOR CHARLESWORTH

IN the province of Ontario we sometimes produce a weedy unhealthy kind of alleged loyalty which makes our British cousins laugh at what they may be excused for regarding as colonial provincialism. For instance the Ontario Board of Censors has lately held Canada up to the derision of the artistic world at large by banning the wonderful German film "The Last Laugh" solely because it is German. In London this film was lauded as no other film has been praised, and its chief actor the great artist Emil Jannings was publicly honored on the occasion of a personal visit to the British people, in view of their sufferings and sacrifices, as less loyal than ourselves. Fortunately in the other provinces of Canada, the loyalty of the people is not regarded as so delicate a growth that it could be injured by the knowledge that Germany is occasionally capable of producing great art.

The ironical fact about "The Last Laugh" is that a German ultra-loyalist might easily object to it as an unfair satire on the German people. They are represented as cruel and heartless toward an old man solely because he has met with misfortune; and avidly worshipful of uniform and gold braid. The Ontario Board of Censors apparently did not exercise enough thought to realize the mordant criticism underlying the film. From the technical standpoint "The Last Laugh" is intensely interesting because the director, Murnau, has succeeded in lucidly telling an intimate story involving fine and subtle distinctions without the use of a single underline. Thus he has achieved the goal at which all great film technicians should aim, the telling of a story purely through the pictures not through words. Without the co-operation of a mimetic genius like Jannings and of twenty or more impersonators of minor roles who are remarkably expressive actors, he could not have accomplished this. The tale is a simple tragedy in the life of a poor man as the gilded Commissionaire of a great hotel he is proud being admired by all his associates. When, through old age he is reduced to the menial offices of a lavatory man who has to scrub floors, his former friends treat him with contempt. The manner in which Jannings' a stout individual with marvellous eyes shows the depths of sorrow and humiliation the old chap suffers wrings the heart strings. Feeling, no doubt, that the film in its bitter truth would leave an audience utterly depressed, the scenario writer has devised a comic and happy ending which gives the play its title; but is careful to explain that this is not what would happen in real life. There are various opinions as to whether this film would earn a profit if publicly displayed. It has in my opinions great virtues from a box-office standpoint. It touches the hearts of all who see it; and yet wins their laughter; and it sticks strictly to the story without extraneous feats of photography, which, however clever, disturb the balance of interest. I have always found that any kind of play which profoundly touches the finer human emotions even though it ends unhappily, invariably succeeds.

"The Lady" the latest vehicle of Norma Talmadge provides her with a most touching and interesting story, and utilizes not only her far famed personal beauty, but also her abilities as an emotional actress capable of playing character roles in which beauty is not a requisite. Like "The Last Laugh" it is a tragedy of the poor. It gives Miss Talmadge an opportunity of showing a woman in various stages of her career from a young and opulent beauty who is the toast of London until she is a poor desolate old creature selling flowers on the Thames embankment, with the incidental scenes of sorrow that occur between. It is the story of a girl who by virtue of a fine voice and lovely personality becomes a favorite of the giddy world of theatredom while still preserving her girlish purity of heart. The unhappiness and misfortune which are meted out to her are undeserved. In the end a happy ending which does not unduly strain probability is achieved when her son supposedly lost returns with means to ensure her comfort in old age. The acting of Miss Talmadge is appealing and sincere from first to last; and the skilful Francis Marion has developed the story with many picturesque details sure of popular appeal. The cast includes Wallace Macdonald, Brandon Hurst, Marc McDermott, Paulette Duval and other able and experienced film actors.

Another charmer of the silver sheet, Bebe Daniels, although she has not the finesse of Norma Talmadge, is usually winsome and in "Miss Bluebeard" has a merry and sparkling picture. As the title indicates the heroine is a young lady who has the good or bad fortune to accumulate too many husbands but after humorous and innocent adventures the whole tangle is effectively straightened out. Raymond Griffith, handsome and magnetic, is featured with Miss Daniels and the distinguished comedian Lawrence D'orsay, is his old self (need one say more) in a principal role.

Yet another beauty of the film world is to the fore in the Canadian actress Norma Shearer of Montreal who plays the leading role in "Waking Up the Town" opposite another Canadian, Jack Pickford. The plot is attributed to James Cruze who devised the screen version of "The Covered Wagon" but is a good deal farther away from reality; and the theme is by no means new. It is the old tale of a young man who by bluffing financiers that he is a man of wealth has money pressed upon him on all sides. In real life such young men usually get into jail or become fugitives from justice, but scenario writers are kindly souls. Tacked on to the story is the dream of an old man that the world is coming to an end which gives scope to all sorts of photographic sensations. Miss Shearer, Mr. Pickford, Alec Francis, Claire McDowell and others play their roles for all that they are worth.

If you miss the M. P. T. O. Convention in Milwaukee acclaiming yourself an Independent you are surely a dead one. Come to the Convention and become a regular live Independent.

The Canadian Moving Picture Digest is Canada's one and only trade publication, it has always stood for Independence. "The Spotlight" published in the United States is sounding a new note of Independence in that country and although it hopes to gain many subscribers in Canada, it will not interfere in any way with the C. M. P. D., which will be published as heretofore. The subscription to the "Spotlight" is $10 yearly, no paid advertisement will be accepted. This publication will cover reviews on latest picture releases and comment on any live issues which are current. Its policy is Independence.

Before Buying Pictures Read The Digest Advertising Pages.

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President Universal Explains To "Spotlight" Theatre Expansion

All right Carl Laemmle we'll publish your reply to our open letter to you since it is the square thing to do, besides there is a punch in your reply which rings true. We always knew you were a fighter, a fighter in the open. We have always associated you with independence; and if we have been suspicious of your latest expansion activities, nothing pleases us more than to be informed that there is no cause for our apprehension for you are coming through "clean." all is not what it might seem; Good—Carl Laemmle —What we desired to do was just bring a few things to your attention. We know that we are younger than you, but you know what they say about "Wisdom from the mouth of babes?" We're glad to keep you as our friend, we're happy to find you as Independent as you have always appeared to be. We're depending upon you—Carl Laemmle—to stand with the other Old-Time Independents, the New Young Bloods to keep this Industry free from monopoly. We're for you all the way through if you are for Independence all the way through. Editor of The Spotlight.

A Straight From the Shoulder Talk To Ray Lewis—In Answer to A Straight From the Shoulder Talk to Carl Laemmle

RAY, I have just read your "Straight from the shoulder talk to Carl Laemmle." I know that every word of it came from the bottom of your heart and that you meant it in a friendly way.

But, doggone it, Ray, I don't believe you or anyone else on earth should at any time, in any manner question my independence. If my record during all these years of fighting is to be swept aside, if my purposes and aims are to be suspected, if anyone has a right to hint that exhibitors may withhold play dates from me just because I have found it absolutely necessary to buy some theatres, then nothing I can say will make much of an impression.

You tell me to build down town in Chicago. Fine. That's what I intend to do, but it isn't a thing that can be done over night and done right, you know. I am going to build there, Ray, in spite of the fact that I have been threatened with the loss of all bookings in Illinois if I dare to build down town in Chicago. I thought you might be interested and possibly surprised to know that.

And you're probably misinformed about Schine Bros., who, you intimate, are threatening little exhibitors in my name. They are not the bull-dozing type, Ray. If anything wrong has been done, I'm sure Schine Bros., don't approve of it any more than I do, which is not at all. I don't doubt the little exhibitors have been threatened, but I imagine the threats came from a different source. We will investigate without delay, anyhow.

I am deeply interested in your suggestion that I come to Milwaukee to meet exhibitors with PLAY DATES. Gosh, I'd love to meet some PLAY DATES. Of course, I'd like to meet the exhibitors, too, but to be painfully frank, Ray, I'd rather meet an exhibitor with PLAY DATES than an exhibitor without!

I am deeply interested in making a collection of PLAY DATES. Some men collect art works in oils or bronze. Others collect old postage stamps or worm-eaten furniture. But I think a good play date is a glorious work of art. So I am trying to collect all I can. Between you and me, this is hard to do.

Now, if you feel sure the exhibitors have really saved their PLAY DATES and that they'll have them ready for business at Milwaukee, we ought to have a nice party. I have been buying theatres for the purpose of getting PLAY DATES. It's a bad way to get PLAY DATES but it's better than not getting them at all. And that's the ONLY reason why I have been buying theatres. It's entirely up to your exhibitor friends whether I must continue to get PLAY DATES that way.

Much Independent talk has been indulged in, Ray, but mighty little practiced. Sydney Cohen is right. Resolutions aren't worth a darn. Action is the only thing worth while—action in the form of PLAY DATES. But unless the PLAY DATES are on the job, Ray, I know you won't blame me if I keep my tongue in my cheek for a few weeks, will you? Thanks. I knew you wouldn't."

"The Spotlight An Eye Opener" Says Digest Subscriber

April 23rd, 1925.

Miss Ray Lewis,
Canadian Moving Picture Digest,
Toronto, Canada.

Dear Miss Lewis:

I must apologize for not remitting my subscription for the "Digest" before, and I assure you it was an oversight on my part.

However, I'll take the pleasure of imposing upon myself the slight penalty of forwarding a cheque for four dollars ($4.00) payment of 1925 and 1926 subscription to your most valuable paper.

I might also mention that I have been receiving the "Spotlight" since its birth and certainly think it should be a great eye opener for every exhibitor, and food for thought to producers and distributors.

Wishing you every success in your present and future undertakings.

Yours sincerely,
ARTHUR W. STEIMAN,
Princess Theatre,
Portage La Prairie.

Moving Pictures Establish Film Hazard Committee Fire Prevention Association

Moving picture films came for a share of discussion at the joint annual convention in Ottawa, Ontario, on April 20 to 22 of the Dominion Fire Prevention Association and the Association of Canadian Fire Marshall and the subject was freely discussed during one whole session under various headings, such as transportation, storage, sale, manufacture, importation and use of moving picture films. The two associations adopted one recommendation which is to be forwarded to the Canadian Parliament and all Provincial Legislatures in the Dominion. Further, a Film Hazard Committee was organized for the purpose of studying the numerous angles of the use of films in theatres and otherwise.

Mgr. Milton Bean Maple Leaf, Toronto Buys From Independents

April 27th, 1925.

Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto, Ont.

Dear Madam:

Enclosed please find $2.00 subscription to the Digest. I sure do read your editorials, keep up the good work. I have not a very large house but as everything counts I buy from Vitagraph, Universal, F. B. O., Fox and United Artists. Am I right?

Yours truly,
A. J. MILTON BEAN,
Maple Leaf Theatre,
Toronto, Ont.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, April 30—Most war films have long since ceased to possess any general appeal. Either they deal with matters of which the public has no particular desire to be reminded, or they are set against a background that recalls tragedies people would fain forget. Occasionally, however, there is a drama presented which, arising out of some incident connected with, or having its genesis in, the war, provides food for a very interesting problem. "I Want My Man," despite its crude, melodramatic title, is just such a story. It is the feature at the Palace Theatre this week, and it certainly affords the public genuine entertainment. It is an absorbing story, to begin with. A pretty nurse marries a hero blinded in the war, overcoming his honorable scruples by representing herself as war-scarred and ugly. But by a miracle her husband recovers his sight, and she flees before he has seen her, fearing his wrath when he discovers her pathetic deception, as he is the soul of honor and detests any sort of subterfuge. He returns to the United States and finds the people and the city he left whirling in a mania of jazz and excitement. His wife has meanwhile, by one of those coincidences that happen only on the screen, become engaged to his paralyzed mother's nurse. He meets her for the first time after he has regained his sight, likes her, and finds his liking deepening into a stronger sentiment. But he feels himself in honor bound to a pre-war engagement, for his real wife has contrived to convince him that she is dead. How she wins his love afresh is told in a story that touches deep places of the heart more than once, and stirs chords of strong emotions most people usually keep well under control.

* * * *

Of course the story places a certain strain upon normal credulities, but so effectively is it presented and so convincingly is it played by the chief actors, that its improbabilities vanish and its main facts seem plausible, while its emotional values appear to be logically and sincerely placed. In the role of the pretty nurse is Doris Kenyon, who reveals, in a trying and complex role, a histrionic ability one had hardly suspected, though her work is always effective and sometimes surprisingly appealing. Milton Sills is seen as the blinded hero and his sincerity, manliness, and well-balanced portrayal of the conflict of emotions that perturb the disillusioned soldier lend to his acting an unusual strength and dignity. Surrounded by a competent cast, and at all times possessing the appeal of romantic interest, "I Want My Man" succeeds because it is a straightforward effort to tell a dramatic story without introducing a mass of extraneous and wholly unessential and immaterial detail.

* * * *

"The Confessions of a Queen," at the Capitol, is by no means so successful. It is based upon Alphone Daudet's famous novel, "Kings in Exile," but it lacks the genius that made the written story grip the imagination. It is directed mainly towards proving that crowns and palaces are not essential to married happiness, providing two people love sincerely and are united in their affection for their child. The story is laid in the imaginary European kingdom of Illyria, where the plots and counter-plots that the American imagination conceives to be inseparable from all Governments outside the U. S. A., are carried on with gusto, and with an ingenuity that does great credit to the writer of the scenario, even if it is not so closely allied to plausibility. However, there is one amazingly original feature about this film. The King is not only a gentleman, but he is also in love with his wife, who, still more strangely, is in love with him. Hence, when the plotters drive him from his throne, she does not hesitate, but goes with him into exile, and the two find that they can be happy despite the loss of palace, crowns, and all.

There is really nothing much in this picture. It is a nice little tale, well told, and includes quite a number of effectively-staged scenes. But apart from the loveliness of Alice Terry as the Queen and the kingly dignity of that fine actor, Lewis Stone, as the monarch, it lacks sustained interest. These two are always worth seeing, however, particularly Mr. Stone, whose very carriage is a model to all screen actors, and who does even the veriest trifle with distinction, as though it were worth doing well just because he has to do it. One enjoys seeing this sincerity, this painstaking study of character, the more because most film work is sloppy and slipshod.

* * * *

"Excuse Me," in which Montreal's own favorite daughter of the films, Miss Norma Shearer, appears with Conrad Nagel, is not so good as the previous pictures in which this gifted and charming young actress has been screened. The story is an amusing comedy of a young couple who set out in a hurry to be married, start on their honeymoon train without having found a clergyman, have great difficulty in locating one, and pass through many exciting and diverting experiences and incidents before they eventually find their way to happiness. Miss Shearer, however, is not afforded sufficiently good opportunities to display her talents to full advantage. She does what is expected of her well enough, makes a very dainty and picturesque young bride, and—that is all. It is not her fault. The scenario is weak, and the direction not too good. Mr. Nagel, moreover, is similarly handicapped by a role that is wholly inadequate for so skillful an actor. The photography is good. The illusion of action in a fast-travelling train is excellent. The cast is good enough. One wishes, however, that such clever people as the two protagonists were not asked to waste their talents upon such second-rate material.

* * * *

There is a good deal of talk in theatrical circles about the prospects of the coming season. It is certain that next autumn will see some important changes, both in the alignment of theatrical entertainment and in the motion picture business here. At the present time the Capitol, the Palace and Loew's are not all doing paying business, and what one makes the other loses—a situation that cannot continue to satisfy the shareholders of the Famous Players Canadian Corporation, who control these three houses. Moreover, the purchase by this corporation of theatres in Ontario hitherto devoted to the legitimate drama, and efforts to freeze the drama out in various directions, to make room for more pictures, augur a policy of hogging the situation that is foredoomed to failure.

* * * *

It is the old story of capitalism fighting independence, with all the weight that an unlimited amount of money can bring to bear for a certain period, but not, thank goodness, indefinitely. There is plenty of room for independent houses if they will only stand by their guns. The ridiculous policy that has withheld such a film as "The Ten Commandments" from being shown in this city, although several houses have made application for it, is not indicative of foresight or sound business methods. A sensational reorientation of conditions would not come as a surprise to anybody who has been studying the situation, nor would it be any but the logical sequel to a policy of selfishness without parallel in the annals of Canadian amusement.

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June Schedule F.B.O. Includes Four Feature Pictures

Five Short Subjects Also Included in the June Schedule.

FOUR features and five short subjects are scheduled for release on the Film Booking Offices' June schedule.

"Smooth As Satin," an Evelyn Brent starring vehicle, based on the famous stage play "The Chatterbox," by Bayard Veiller, author of the widely known legitimate productions "The Thirteenth Chair,, and "Within the Law," will be released on June 14th. Production Manager B. P. Fineman is now assembling a cast. Ralph Ince, who directed Miss Brent in "Alias Mary Flynn," her fifth picture for Gothic Productions, is slated to wield the megaphone. Pandro Berman will act as assistant director.

"High and Handsome," the second Maurice (Lefty) Flynn production of the new series which the former Yale halfback is making under the Harry Garson banner for F. B. O. distribution, will be shown on June 21st. "High and Handsome" appeared as a novelette in Red Book Magazine, and comes from the pen of Gerald Beaumont, author of the David Belasco production "The Dove" now current in New York. "High and Handsome" will be directed by Harry Garson.

"The Human Tornado" the fourth Ben Wilson production starring Yakima Canutt, well known cowboy and broncho buster, is third on the June schedule, and will also be released on June 21st. The story and continuity come from the pen of Cliff Hill, and Ben Wilson is slated to direct.

On June 28th, "Whirling Lariats," the fourth Fred Thomson production which F. B. O. are producing, will be shown. "Whirling Lariats" is a fast moving Western and gives Thomson and Silver King opportunity to display their unusual ability, as well as a goodly amount of riding, fighting, and horsemanship.

The schedule of short subjects for June will be headed by "Three Bases East," No. 8 of the H. C. Witwer series, "The Pacemakers," co-starring Alberta Vaughn and George O'Hara, adapted by Paul Gangelin, and directed by Wesley Ruggles. "Three Bases East" will be released on June 7th.

The ninth Jimmy Aubrey comedy, produced by Standard Cinema Corporation for F. B. O. release, titled "About Face," will be released on June 15th.

June 21st will see the distribution of No. 9 of "The Pacemakers" co-starring Alberta Vaughn and George O'Hara, titled "Oscar's Wild." "The Pacemakers" are based on stories by H. C. Witwer adapted by Paul Gangelin and directed by Wesley Ruggles.

Dinky Doodle No. 10, as yet untitled, a one reel cartoon novelty directed by Walter Lanz, depicting the adventures of the mischievous little Dinky Doodle, will be released on June 21st.

A two reel comedy, starring Stan Laurel, made by Standard Cinema Corporation for F. B. O. release, as yet untitled, will be distributed on June 30th.

Mgr. Boyshoff, Pleasant Hour St. Mary's, Wins Prize

Mr. Boyshoff of the Pleasant Hour Theatre, St. Marys, Ont. received a $50.00 cheque as second prize winner in the third week of the $5,000.00 SERIAL EXPLOITATION CONTEST, by Universal for his exploitation of STEEL TRAIL.

Mgr. J. Hirsch Princess, St. Thomas, Wins Prize Universal Contest

Mr. J. Hirsch, Princess Theatre, St. Thomas, won a third prize in the Fourth Week of the Contest and received a cheque for $25.00 for putting over RIDDLE RIDER serial.

Stop the Press News

An exhibitor writes me as follows, "They said they would put in the week's programme for 15 dollars. I am paying more and satisfied and Independent.

M. P. T. O. Convention rally at K. E. H. Wed. May 6th. The exhibitors showed their Independence by having a party exclusively for Independent exhibitors.

Mr. P. C. Taylor, of the F. B. O. (first Battalion of Independence) just returned from a four days' visit to New York where the division managers of F. B. O. were deciding on definite sales policies for the coming season, F. B. O. was, is and will be Independent. Mr. Taylor is especially enthusiastic about the new product and further states that although "Drusilla with a Million" is a million dollar picture from its quality and box office possibilities, F. B. O. won't be charging a million dollars for it.

There are rumors to the effect that several officers of the Combine are trying to unload their stock. It is not profitable to follow a policy which is a "freeze out" since it frequently happens that "those who dig a grave for other people fall into it themselves."

Vitagraph's "Fearbound" Reviewed As a Powerful Picture

"A powerful picture, full of red-blood meat" is the London Film Renter & Moving Picture News" opinion of "Fearbound," the Nigh-Smith production for Vitagraph. In its comments on "Acting and Cast" this leading British trade publication says:

"The outstanding figure in this picture is Will Nigh, who play the central character. This actor gives an amazingly fine characterization of the coward, who later is regenerated, and the scene where he over-comes his father and two brothers in a tremendous fight is a very impressive piece of work. There is no denying the fact that this rugged actor lends a great deal of force to the picture, his performance being outstanding in every respect. Marjorie Daw, who enacts the part of the sister, also acquits herself extremely well. Niles Welch and the remainer of the cast are all adequate, the result being a very excellent acting performance."

This "Summary" is given:

"There is plenty of drama in this picture, and the film is certainly full of red-blooded meat. The big fight scene, where the coward over-comes his father and two brothers, who have robbed the stage, is a thrilling piece of work, worked up to a veritable crescendo of excitement, and calculated to arouse any audience to enthusiasm.

"There is also interwoven a good vein of humor, and while the film is on somewhat heavy and sombre lines, yet it should make an excellent offering."

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ANITA
STEWART
IN
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SON OF
KAZAN
A LOVE EPIC
OF THE
FAR NORTH
DAVID SMITH
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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 2. TORONTO, CANADA May 9th, 1925

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Watch F.B.O. Grow

To the Exhibitors of Canada

Greetings
and
Glad Tidings

Watch F.B.O. Grow

Watch F.B.O. Grow

It is our pleasure to announce to our hundreds of customers throughout the Dominion, that

Fred Thomson

and His Wonder Horse,

"SILVER KING"

have signed a Gold-Bond contract to make Pictures ***exclusively*** for F.B.O. during the season 1925-1926.

This announcement is made primarily, to deny reports to the contrary which have been in circulation.

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Watch F.B.O. Grow

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22ND ANNUAL ANNOUNCEMENT

FOX FILM CORPORATION

. . INDEPENDENCE AND STRENGTH . .

WILLIAM FOX presents 35 SUPREME ATTRACTIONS for 1925-1926, including—

THE IRON HORSE

Ran a year at the Lyric Theatre, New York. Now playing an indefinite engagement at Grauman's Egyptian Theatre, Hollywood, California, breaking all records. The cast is headed by George O'Brien, Madge Bellamy and J. Farrell McDonald. In support are Gladys Hulette, Cyril Chadwick, Will Walling, Charles Edward Bull, James Marcus, a regiment of United States troops, 4,000 railway workmen, 800 Indians, 2,000 horses, 1,300 buffalo, 10,000 Texas steers. A John Ford production. The story is by John Russell and Charles Kenyon.

MARRIAGE

William Fox scores an unusual achievement in presenting on the screen for the first time one of the novels by H. G. Wells, who occupies the most prominent place in the modern literary hall of fame. This will be a Roy Neil production with a scenario prepared by Gerald C. Duffy.

LAZYBONES

The play, produced by Sam H. Harris and written by Owen Davis, was one of last year's leading New York hits. In this production are dramatized the romantic, lovable traits of American small town folk. A Frank Borzage production from scenario by Frances Marion, with a star cast.

THANK YOU

From the John Golden stage success by Winchell Smith and Tom Cushing that ran a year in New York and four years on tour. Scenario by Frances Marion. Another John Ford production. Through an arrangement between Fox and John Golden, and the co-operation of Will H. Hays, part of the proceeds will be turned over to the ministers' pension fund.

THE DIXIE MERCHANT

The charm of Dixie contrasted with the whirl of Broadway. This new novel by Barry Benefield will be translated to the screen by Victor Schertzinger. The scenario is by Edfrid Bingham. The cast will be headed by Madge Bellamy of "The Iron Horse" and Jay Hunt of "Lightnin'."

THE SILVER TREASURE

From the world famous novel, "Nostromo," by Joseph Conrad, the world's most popular writer of sea stories. It is a mighty romance of love and honor presented as only Conrad could write it. Rowland V. Lee will direct.

7TH HEAVEN

As one of the John Golden Unit, the screen version bids fair to surpass the play. Frances Marion wrote the scenario and Emmett Flynn, director of "The Connecticut Yankee," staged the piece. One of the greatest casts ever assembled and a lavish production.

AS NO MAN HAS LOVED

Another William Fox epic. Based on Edward Everett Hale's classic. "The Man Without a Country." Direct from a three months' run at the Central Theatre, New York. Directed by Rowland V. Lee. The cast includes Pauline Starke, Edward Hearn, Richard Tucker, William Walling and George Billings.

THE WHEEL

Box office success is assured the photoplay version of this John Golden stage production written by Winchell Smith. A drama of temptation directed by Victor Schertzinger. The cast includes Harrison Ford, Claire Adams and Mahlon Hamilton. The screen version is by Edfrid Bingham.

THUNDER MOUNTAIN

Taken from the John Golden stage success, "Howdy Folks" The virile drama of a girl who wanted to lead her own life. Played a full season each in New York, Boston and Chicago. A Victor Schertzinger production. Screen version by Gerald C. Duffy from Pearl Franklin's play.

THE JOHNSTOWN FLOOD

This dynamic American epic contains vivid action and a terrific dramatic climax. A Reginald Barker production, with the scenario by Charles Kenyon, who wrote "The Iron Horse." The cast includes Edmund Lowe, Alma Rubens, Jacqueline Logan and Paul Panzer.

THE WINDING STAIR

A screen version of the fascinating story by A. E. W. Mason, writer of romantic novels, laid in Morocco. Swift moving action and a passionate love story are combined in a picture of surpassing interest and suspense, superbly mounted and portrayed by a cast of supreme excellence. A romance that will deliver the goods.

The IRON HORSE — *The outstanding picture of 1925* — *The* IRON HORSE

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THE FOOL

Now presented on the screen with Edmund Lowe and an all-star cast. Harry Millarde directed the screen version of Channing Pollock's stage success from the scenario prepared by Edmund Goulding. Two years' triumph in New York, twelve road companies, four million paid admissions.

KENTUCKY PRIDE

The life story of Kings of the turf. The greatest horse race ever filmed. Directed by John Ford, who made "The Iron Horse," from a story by Dorothy Yost. The exceptional cast includes Henry B. Walthall, Gertrude Astor and J. Farrell MacDonald.

THE FIGHTING HEART

The story of a red-blooded country boy and a girl he loves, adapted from the novel, "Once to Every Man," by Larry Evans. It will be directed by John Ford from the screen version by Lillie Hayward. The cast includes George O'Brien, Billie Dove, J. Farrell MacDonald, Victor MacLaglen, Diana Miller and James Marcus.

4 PETER B. KYNE STORIES

During the coming season William Fox will release four productions from the pen of Peter B. Kyne, America's most popular writer of western romance. Mr. Kyne has contracted to write exclusively for Fox photoplays and to participate in the construction and editing of these pictures.

PART TIME WIVES

From the Good Housekeeping Magazine story by Bessie Beatty and the screen version by Gerald C. Duffy. An Emmett Flynn production which will contain a cast of screen favorites. A story of "Now and Then" wives among the wealthy in Palm Beach, New York and Paris.

SIBERIA

Bartley Campbell's great melodramatic success did a greater gross business than any other melodrama ever produced. Victor Schertzinger will direct the screen version. In it will be incorporated scenes showing the salt mines in Siberia, the Czar's great spy system and the mutiny of the political exiles.

3 BAD MEN

Founded on the struggle for conquest ,love and treasure. Staged by Rowland V. Lee, who directed "As No Man Has Loved." Story by Charles Kenyon, author of "The Iron Horse." The cast—George O'Brien, Madge Bellamy, Edmund Lowe, Charles Buck Jones, Alma Rubens and J. Farrell MacDonald.

LIGHTNIN'

John Golden's play that broke the world record. Jay Hunt plays "Lightnin' Bill Jones," the role that immortalized Frank Bacon. The cast includes Madge Bellamy, J. Farrell MacDonald, Ethel Clayton, Otis Harlan and James Marcus. Directed by John Ford, who made "The Iron Horse." The scenario, by Frances Marion, is based on Frank Bacon and Winchell Smith's stage version.

HAVOC

The great international stage success of New York, London and Paris presented with a brilliant cast headed by George O'Brien and including Madge Bellamy, Walter McGrail, David Butler and Leslie Fenton. A Rowland V. Lee production. Scenario by Edmund Goulding from the play by Henry Wall.

THE FIRST YEAR

Another John Golden stage success written by Frank Craven. It ran for two solid years in New York, and its success was duplicated in all leading cities. Frances Marion wrote the scenario for the photoplay version, which will be directed by Frank Borzage.

WAGES FOR WIVES

Based on "Chicken Feed," another John Golden hit, written by Guy Bolton, staged by Winchell Smith. This comedy of married life scored at the Little Theatre in New York and was successful on tour.

EAST LYNNE

For fifty years acknowledged the greatest love story on the stage. Directed by Emmett Flynn from the novel and play by Mrs. Henry Wood. Scenario is by Lenore J. Coffee. The cast includes Edmund Lowe, Alma Rubens, Lou Tellegen, Marjorie Daw, Frank Keenan, Belle Bennett and Paul Panzer.

WHEN THE DOOR OPENED

Reginald Barker directs this smashing James Oliver Curwood story of the great Northwest. A story of love and adventure in the vast wastes of the deep snow country told as only Curwod can. Both production and players will be worthy the great name of the author.

THE TROUBLE HUNTER

Adapted from the sensationally successful novel of the South Seas, "Pearls of Desire," by Austin J. Small. A John Griffin Wray production. The cast includes Edmund Lowe, Alma Rubens, Jacqueline Logan, Paul Panzer, Judy King and others. The screen version is by J. Clarkson Miller.

The IRON HORSE ~ The outstanding picture of 1925 ~ The IRON HORSE

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Tom Mix

King of the Western Stars

In Seven Productions

Especially selected masterpieces of fiction and drama have been prepared for screen presentation by this most beloved and versatile star. Supporting casts are without exception, the best available. No expense in time, money or labor has been spared to make the new films the best yet and so to preserve and enhance the reputation gained by Mix as "box-office best bet." As in the past, "TONY," the wonder horse, is prominently featured in every one of Tom's pictures.

THE BEST BAD MAN!

Max Brand, author of "Just Tony" and "The Untamed," is responsible for this sure winner, a thrilling tale of love and adventure in the great southwest, wherein Tom and Tony have unlimited scope to display their talents. Numerous bad men, as well as a scheming senorita, try to interfere in the romance of "El Cantor" (Tom Mix), with surprising results. The picture is packed with happenings novel and delightful, and is bound to swell your profits.

THE EVERLASTING WHISPER!

Jackson Gregory wrote the story, Wyndham Gittens the scenario and J. G. Blystone directed this corking drama of mountain and desert. A girl and a gold mine, plot and counterplot, and action fast and furious keep Tom and Tony stepping in every foot of the film. Alice Calhoun, Robert Cain and a large and well-balanced cast help the two principals put it across. A real business builder for you.

THE LUCKY HORESHOE!

There's a brand new slant in this picture that is going to delight the millions of Mix fans. It's an original story directed by J. G. Blystone and gives Tom and his pal Tony a great chance to spring some surprise stunts. The freshest of comedy together with drama of the tensest order form a sure-fire combination. This one means money in the bank for you .

Fresh from a triumphant tour of Europe, described as one continual ovation in the various foreign centers visited, Tom Mix and Tony are returning to us ready to repeat past successes. The productions listed above are nearly ready for release, requiring only finishing touches. Further subjects for the coming season include "The Love Fixer" and "My Own Pal."

BUCK JONES in 7 Productions

William Fox will present Buck Jones in seven virile Western adventure pictures from stories by noted authors during 1925-26.

"The Timber Wolf" and "Desert Valley" are scheduled for release in August and October. They both will be filmed from action stories by Jackson Gregory, one of the most popular writers of Western fiction. "The Timber Wolf" will be a W. S. Van Dyke production with the scenario written by John Stone. No director has been selected for "Desert Valley" as yet. "The Desert's Price," from the novel by William MacLeod Raine, is the next one of the Jones series.

"A Man Four Square" and "Durand of the Bad Lands" will soon be put into production.

The IRON HORSE — The outstanding picture of 1925 — The IRON HORSE

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O. HENRY *Series*

8 TWO-REEL PICTURES

Tales of "Bagdad on the Subway" presented in a series of two-reel comedies as O. Henry, the master story teller, would have screened them. William Fox announces the exclusive presentation of eight sparkling productions from the famous gems of fiction by America's foremost short story writer. Humor, pathos, love and thrills of everyday folks, penned by a master hand and never pictured before. O. Henry created a new school of short story writing by his tales of life behind the scenes in New York. This is indeed a rare treat for every type of motion picture patron.

The Married Life of Helen and Warren

8 TWO-REEL PICTURES

Eight two-reel pictures presenting the domestic comedy and tragedy in the life of the best-known young couple in fiction, based on the stories by Mabel Herbert Urner. These stories are now appearing in 500 newspapers throughout the United States and Canada. Your patrons have read this human interest series for fifteen years and alternately laughed and cried over the difficulties of these lovable and true-to-life characters. The first of this series will be directed by J. G. Blystone.

FOX NEWS
MIGHTIEST OF ALL

104 ISSUES

ONE REEL EACH

Largest field force maintaned by any news-reel organization.

Fox News today literally covers the world. Men are constantly on watch for big, important news events all over the world. Thousands of feet of films arrive at the New York office every day to be edited and assembled into the twice-a-week issues of Fox News which are seen by fifty million people every week. This particular feature of Fox News is highly valued by every theatre.

VAN BIBBER *Series*

8 TWO-REEL COMEDIES STARRING EARLE FOXE

The tremendous demand created by the present series of society comedy dramas starring Earle Foxe has caused this series to be continued in the schedule for next year. The "Adventures of Van Bibber in Society" will be shown in a new and funnier series of eight hilarious stories told in two reels each. These will consist of high-class farce and comedy stories from the works of Richard Harding Davis and will fill a long-felt need in any theatre program. They are ideally suited for presentation in all types of theatres.

Imperial Comedies

20 TWO-REEL SUBJECTS

Carefully planned, mirth-provoking comedies are included in the new schedule for the 1925-26 season. Imperial brand has been enthusiastically endorsed by exhibitors and is given a prominent place on the list of Fox short subjects.
There will be twenty Imperial Comedies, each one of which carries a guarantee of more laughs per foot than ever have been offered to you in previous comedy subjects. Book this series solid and your audiences will never go hungry for laughs.

FOX VARIETIES

26 ISSUES—ONE-REEL EACH

Bring the Entertainment of All the World to Your Screen.

Five camera expeditions into fifteen countries and covering four continents—all for the purpose of bringing back to you the thrill of adventure, the lure of foreign lands and the glamour of the seven seas.
Twenty-six single reels gathered from everywhere, presented in an interesting fashion in the coming releases of Fox Varieties. No expense has been spared to hunt out the unusual and interesting phases of life around the globe and to present them for your patrons' entertainment.

See the Fox Manager Now!

At the Branch Offices of Fox Film Corporation Ltd. throughout Canada, full details and play-dates can be obtained. We are now ready to sign contracts for the coming season. Sample prints of the leading attractions as well as advertising matter are ready for your review. Contract forms ready for signature.

Fox Film Corporation Limited

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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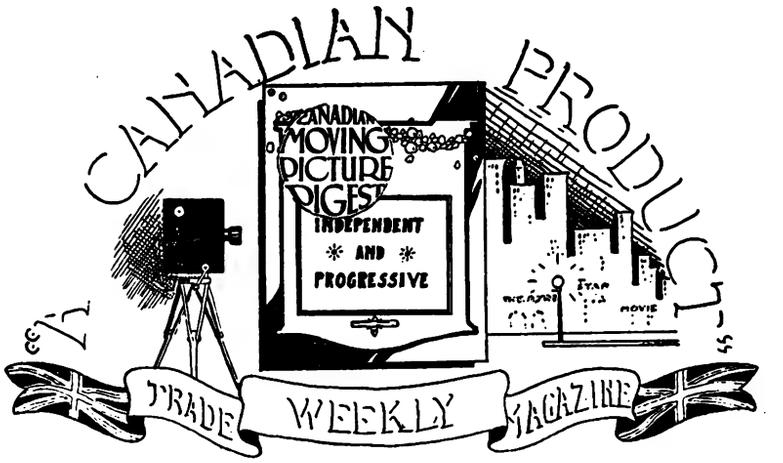

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The Augean Stables

THE stables of Augeas, King of Elis, in Greece, stabled 3,000 oxen. The story in connection with these stables is to the effect that they had not been cleansed for thirty years. The cleansing of these stables was one of the tasks assigned to Hercules, the son of Jupiter and Alcmena; and celebrated for his prodigious strength. Hercules caused two rivers to run through these stables to clear away the accumulated filth of all these years.

If you will endeavor to find the reason for the standard of doing business among us, you will discover that all that stands for treachery and uncleanliness in this business is the result of the actions of the Supreme Monopolists. When the big fellows follow a system for the elimination of competition by strangling, it forces the producers and exhibitors operating as Independent Enterprise to follow their example.

If the Monopolists would limit their expansive ambition to theatre building or distribution, or exhibition, they would because of their ambition and their egotism probably prove a stimulation to others engaged in these various enterprises in our Industry, but when the "little fellows" see the "big fellows" centralizing on "grabbing" when they note the honours which are accorded these "big fellows" and how even the "little fellows" help fill their money-bags, the inspiration to follow a similar line of conduct becomes apparently irresistible. Therefor we have veining this enterprise of ours not the finest code of honour.

No condition in life which is for the degradation of the supreme effort of life; the creation of a superman is permitted to exist; and we find in life that along with destructive elements are impulses for good, which express themselves in individual service between man and man; or in the associations of men.

The cleansing of the Augean Stables was first taken over by the Fox Film Corporation, who almost single-handed fought the old King of Elis, General Film, cleansing our Industry at that period from a Monopolization. To-day it is the M. P. T. O. A., which has taken upon itself the Herculean task of "cleaning up this business" so that men may participate in its development, its profits, its service along lines which can only make it a lasting enterprise in this world of industries.

Back of the M. P. T. O. A., are a great number of Independents, who wish to be judged on their merits and patronized on their merits solely, who are actuated by a desire to give and be given a chance to transact their business honourably. This is the first big task which presents itself to us. The other issues which are numerous and varied will adjust, eliminate or improve themselves as the heart of this industry regulates itself into a perfect rhythm of activity.

Let us first "cleanse our Augean Stables" from the filth which has accumulated for so many years. Is it necessary? Read this excerpt taken from a statement made by Adolph Zukor, who has followed so consistently the slogan of talking to the public in national advertising and in the editorial pages of the various magazines. The advertisement reads, "You thoughtful people appreciate the influence of the screen today, and you see that no competent judge of entertainment values can deny that Paramount's long leadership has been earned season by season. Ask, "Is it a Paramount Picture? and go. You can know no more, whatever you ask, if it's the best you want." Paramount modestly finishes its advertisement with the following slogan, " If it's a Paramount Picture, it's the best show in town."

In the same issue of the Theatre magazine, May, in which the advertisement appears is a lengthy article with Adolph Zukor's portrait. "Triumph of the Motion Picture." *The most illuminating paragraph is the one we now quote from, "The method of disposing of a completed picture ten years ago was to sell it outright to a film exchange who in turn sold or rented it to the individual exhibitor. The eventual disposition of the manufacturer's output was entirely in the hands of a middleman, who, for various reasons, might delay its presentation or lose his market completely through the cut-throat competition existing at the time or by virtue of his desire for exhorbitant profits. as a result of this situation the manufacturers began to organize their own exchanges. The distribution and sale of their output thus became stabilized and the percentage basis of distribution came into effect—65 percent of all profits to the manufacturer and 35 percent to the exhibitor—this perfected system of distribution has given American films the monopoly in the world market."*

We are certain that England, France, Germany, Italy, who have been trying to advocate a little reciprocity in regard to an interchange of trade in film will agree with Mr. Zukor in connection with "Monopoly of world market." Such admission cannot but make them more agreeable to continue favoring us with their trade. What Mr. Zukor forgot to mention, although not ommitted anywhere else in his article is that Paramount are "It" all the time, what he also neglected to mention is that Paramount are endeavoring to make this World Monopoly essentially Paramount. The exhibitors can draw their own conclusion regarding the statement of sixty-five—thirty-five.

—RAY LEWIS.

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Chevrier Bill Will Affect Moving Picture Theatres Presentation of Picture and Orchestral Numbers

IMPORTANT amendments to the Canadian Copyright Act of 1921, introduced before the House of Commons at Ottawa by E. R. E. Chevrier, Federal member of Ottawa East, will affect all moving picture theatres in the Dominion in the matter of playing copyrighted music, according to an announcement in the Canadian Capital on April 24. By the proposed changes to the Act, introduced as a private member's bill in the Canadian Parliament, the definition of the word "performance" is extended to include all public presentations of copyrighted material and, for the first time, all such music or literature is also included for radio broadcasting so that the protected selections cannot be used on the radio, except by amateur stations not conducted for profit.

Thus the exhibitors of Canada are faced by the prospect of a new form of taxation in the recommended payment of royalty fees for all copyrighted music used by theatre orchestras at any performances and in any way. The bill provides that composers will be permitted to collect a royalty every time that their music is used if they so desire and one of the provisions is that any infraction of the Act or its provisions, such as the presentation of copyrighted music without proper arrangement with the composer, would result in a fine of $50.00 for each offence and it is further provided that half of the $50.00 fine is to go to the complainant or informant, if any.

It is declared that if the Chevrier amendments go through as outlined in the bill, moving picture theatres may either limit their music to the selections not copyrighted or else pay the royalties. It is pointed out, however, that over 95 per cent of the present-day popular music enjoys the protection of Canadian copyright. The amendments to the Act give composers and authors practically unlimited power to impose what royalties they deem fit.

The exact affect of the proposed changes on Canadian moving picture houses has not yet been determined, it is true, but the statement has been made that the word "performance" will include moving picture shows.

"Smooth As Satin" New Title Of "The Chatterbox"

"The Chatterbox," F. B. O. production based on the famous stage play by Bayard Veiller, author of the widly known "The Thirteenth Chair" and "Within the Law," has also undergone a change of title. This play will be known to motion picture audiences as "Smooth as Satin," and will star Evelyn Brent. It will be directed by Ralph Ince, who recently completed "Alias Mary Flynn," in which Miss Brent portrayed her usual role of a fascinating female Raffles.

Fox Changes Release Date On "Everyman's Wife"

The release date on "Everyman's Wife" has been changed from May 17th to June 7th, according to an announcement by Fox Film Corporation. "Everyman's Wife" was directed by Maurice Elvey from a story by Ethel Hill and Enid Hibbard, with Elaine Hammerstein, Herbert Rawlinson, Robert Cain, Dorothy Phillips and Diana Miller in the leading roles.

The subscription to "The Spotlight" will be ten dollars a year, covering 52 copies. No paid advertising will be accepted. I thank Mr. N. L. Nathanson of Toronto, for the necessary inspiration to start this paper, if he had not tried so hard to put The Digest out of business, it would not have come into "The Spotlight." Let him see what he can do across the border, "The Spotlight" has a projection that reaches here.

Distinguished Writers Enrolled For Fox Programme "The Play's the Thing"

"The story in a book which lives," says A. E. W. Mason, British novelist and playwright, "must be founded upon some elemental passion * * * *. The great stories have been melodramatic."

The very essence of melodrama, as Mr. Mason defines it, is embodied in his romantic novel, "The Winding Stair," screen rights to which have just been acquired by Fox Film Corporation. And it is this very quality which makes it easy to translate the full truth and power of Mr. Mason's writings to the screen, without weakening and without distortion. His characters reveal themselves in what they do, not by talking about it. And seldom does one find a novel of adventure which is so profoundly a novel of character as "The Winding Stair." Its story is laid in Morocco and deals with the rehabilitation of a young army officer who deserted his post of duty during a native uprising and general massacre of Christians to save the girl he loved.

Many distinguished writers, besides Mr. Mason, contribute to the Fox programme for 1925-26. The list includes H. G. Wells, Joseph Conrad, O. Henry, Richard Harding Davis, Winchell Smith, Peter B. Kyne, Channing Pollock, Frank Craven, Owen Davis, James Oliver Curwood, Jackson Gregory and others equally well known.

Mr. Mason's admirers will be pleased to know that "The Winding Stair" is slated for early production.

HOLD YOUR PLAY DATES

From SYDNEY S. COHEN.

SYDNEY S. COHEN says: "You owe to your public and your theatre to hold your play dates open, to look over the pictures being made by all companies and to secure the highest quality entertainment pictures possible. This will only be possible if you will remember how valuable your play dates are. Do not become panicky, do not become stampeded. Do not give up a half interest in your theatre to one of these producer-distributor-exhibitor concerns for nothing, because the fear of not being able to secure quality pictures, or of threatened competition. They can't build everywhere and aside from that, there will be a sufficient number of quality pictures made by other concerns to keep you in business and lick this unfair competition, if it does come.

"I have looked over the Independent product for this coming season; and as an exhibitor I say to you that is where I intend to buy my product. I am running my theatres to make money, I expect great business this season, the Independents are going to get this business for me.

"Hold your play dates until we meet in Milwaukee! The Declaration of Independence of the United Motion Picture Industry is going to prove an Eldorado for you and me."

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Pictures in Toronto

By HECTOR CHARLESWORTH

THE effort to conform to the whims and vagaries of censorship often leads to curious results in the film drama. The banner case on record occurred some years ago when the producers of "The Queen of Sheba" cut the medal-winning matrimonialist King Solomon down to only one wife; it being held that the fact that polygamy ever existed in this world should be kept from the younger generation. An example of how the logic can be knocked out of a motion picture by hypocrisy is illustrated in "Sackcloth and Scarlet" the latest vehicle of the charming young screen star Alice Terry. It is interesting to note that it is directed by Henry King and not by Miss Terry's spouse Rex Ingram who was responsible for the more important of her past efforts.

"Sackcloth and Scarlet" is the story of one sister's sacrifice for another; and in the main the sacrifice consists in the action of one sister adopting the child of the other as her own In the original story by George Gibbs which ran as a serial in "The Red Book" the young mother committed an act of folly and the heralds which advertised the film in advance actually presented the situation in that light. But low and behold when "Sackcloth and Scarlet" was presented as a motion picture drama at Toronto it was made to appear that the younger sister was actually married to the father of the child. Hence there could be no disgrace in motherhood so far as she was concerned. The basis of much of the action thus disappeared or became fantastic, and the film itself lost whatever moral value it may have possessed as a warning to young girls to be discreet in their dealings with the opposite sex.

In its original form "Sackcloth and Scarlet" had an interesting though not very novel plot. It is refreshing to discover two orphan sisters who are wealthy not poor, as stage orphans usually are. Jean Freeman is a sensible, noble-hearted girl but her sister Polly is a worry, a reckless damsel looking for experience. The supposed villain of the early part of the piece is a Canadian hotel guide at Banff, Alberta, but he is really not a villain at all; just a handsome lad who went too far.

Polly has run away to Banff, and without going into particulars which have been considerably messed up in the revision it may be said that Polly later becomes the mother of a boy in a French village as a result of meeting him.

Polly soon tires of the simple life and goes to Paris. Sister Joan rears the supposed disgrace—which is really no disgrace at all. However, Joan rears the child beautifully and when he is six years old we find her in Washington beloved by a Congressman, Stephen Edwardes, who it turns out is really the Banff hotel guide of former years. When Polly turns up on the scene, Joan makes the further sacrifice of compelling him to marry Polly. Since he has already done so this seems a superfluity. The revisors indeed stabbed the play to the heart and cut every vestige of logic out of it by interpolating the earlier marriage; but opportunities for good emotional acting are left. Alice Terry makes a very sweet Joan; Dorothy Sebastian is most attractive as the wayward and selfish Polly and Orville Caldwell is a magnetic, interesting Edwardes. There is some beautiful photography of two continents.

* * * *

Constance Talmadge still sticks to the medium of comedy and to the modern type of audacious young female, who is the reverse of the clinging vine that was the ideal of the nineteenth century. In her new and amusing vehicle "Learning to Love" she serves a very complete apprenticeship in the oldest and most delightful of arts, by making flirtatious advances to no less than five desirable men. There is also a sixth in the offing. Her adventures of the heart make blithesome situations. The one she finally nails down, played by Antonio Moreno is the sole utterly indifferent male. He is tricked into a wedding and since there is to be a divorce it is to be assumed that she grabbed off one of the others. These others include a susceptible college professor (Wallace Macdonald) a "rah, rah" student (Ray Hallor), a stage Frenchman (Count of course, played by Byron Munson), and a business go-getter (Johnny Harron) whom I suspect would win out under ordinary circumstances. And there is a sixth choice played by Alf. Goulding plenty of desirables to touch the matinee girl's heart.

On the stage, as in life, it is considered all right for a man to marry a girl much younger than himself. Dozens of pretty comedies have been created round this theme. But the reverse process of a middle aged woman taking on a young husband is condemned by experience. This is the really intelligent theme of "Smouldering Fires" in which Pauline Frederick plays a woman who has spent her youth in business and made a success of it; only to find that the natural desires of womanhood flaming up in her later on. She marries a lad who looks for a life of ease, and her heart is almost broken when she discovers that an attachment has grown up between her "boy friend" or husband and her younger sister. The sister is not a minx but wants to do right. The elder sister proves strong and paves the way for the happiness of the younger but sees to it that the boy goes to work. Pauline Frederick is admirable in the main character; Laura La Plante is very pleasing as the sister; and Malcolm MacGregor justifies the affection he arouses in them. In the support are two capital comic actors Tully Marshall and Wanda Hawley.

* * * *

Good fun, with a new fillip of interest provided by an original prologue, is present in "The Way of a Girl" the latest vehicle of Eleanor Boardman. At the outset a scenarist is busy with his scripts and with the problem of choosing a star. His choice falls on Miss Boardman. She in turn demands the right of picking her leading man and selects Matt Moore. The purpose of this is to introduce the film adventures of social debutante who wants to really see life; and do the things boys do. Her quest of experience lands her in trouble with the police authorities for speeding, takes her to artists balls and prize fights and initiates her to the life of the slums. Altogether a merry round of adventures which Miss Boardman presents with much zest. Matt Moore makes a good companion in her difficulties and William Russell is most amusing. There is some very clever camera work.

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to

THE CANADIAN MOVING PICTURE DIGEST

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PUBLISHED WEEKLY

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54 CARL LAEMMLE'S SECOND

30 UNIVERS

Reginald Denny in **California Straight Ahead**
By Byron Morgan
Cast: Gertrude Olmstead, Tom Wilson, Frances Raymond, John Steppling, Charles Gerrard, Fred Esmelton, Lucille Ward, Leo Nomis
A Harry Pollard Production

Rex Beach's The Goose Woman
with **Jack Pickford, Louise Dresser, Constance Bennett**
heading a brilliant Cast including Gustav Von Seyffertitz, James O. Barrows, George Cooper, George Nichols
A Clarence Brown Production

Hoot Gibson in **Spook Ranch**
by Raymond Shrock and Edward Sedgwick
Cast includes: Jules Cowles, Helen Ferguson, Robt. McKim and Frank Rice
Directed by Edward Laemmle

Virginia Valli and **Eugene O'Brien** in **Siege**
Serialized in Collier's and published as a novel **by Samuel Hopkins Adams**
Cast: Mary Alden, Marc MacDermott, Beatrice Burnham, W. H. Turner, Kingsley Benedict, Spottiswoode Aitken
A Svend Gade Production

Norman Kerry in **Lorraine of the Lions**
with **Patsy Ruth Miller**
and a fine supporting Cast including: Philo McCullough, Joseph J. Dowling, Harry Todd and Doreen Turner
Story by Isidore Bernstein
An Edward Sedgwick Production

Laura La Plante in **The Teaser**
with **Pat O'Malley**
From the Wm. A. Brady Broadway Stage Success by Adelaide Mathews and Martha M. Stanley, with a Cast including Wyndham Standing, Margaret Quimby, Hedda Hopper, Walter McGrail, Vivian Oakland, E. Alyn Warren
Directed by William A. Seiter

House Peters in **The Titans**
with **Ruth Clifford**
Supporting Cast includes: Mrs. Lou Tellegan, Jere Austin, Gertrude Clair, Lionel Belmore, Ray Hallor
From the Novel by Charles Guernon
Directed by Edward Sloman

Reginald Denny in **Where Was I?**
From the Magazine Story by Edgar Franklin
Directed by William A. Seiter

Hoot Gibson in **The Arizona Sweepstakes**
by Charles A. Logue
Cast: Helen Lynch, Emmett King, George Ovey, Philo McCullough, Kate Price, Kingsley Benedict
Directed by Clifford Smith

Dorothy Canfield's The Home Maker
with **Alice Joyce** and **Clive Brook**
Supported by a Cast including: George Fawcett, Mary Campbell, Martha Mattox, Jacqueline Wells
A King Baggot Production

Glenn Hunter in **The Little Giant**
with Edna Murphy and David Higgins
Suporting Cast includes: Jim Bradbury, Jr., Jean Jarvis, Leward Meeker, Louise Mackintosh, Thomas McGinn, Dodson Mitchell, Peter Raymond
From the Saturday Evening Post Story "Once a Peddler" by Hugh McNair Kehlar
A Will Nigh Production

Laura La Plante in **The Plot Thickens**
with **Alexander Carr**
From the Saturday Evening Post Story "Doubling for Cupid" by Nina Wilcox Putnam
Directed by Frank Griffen

Mary Philbin in **Stella Maris**
by William J. Locke
A Charles Brabin Production

6 Adventure Pictures
24 Bluestreak Western Features
52 Century Comedies

White Pictures - White Co

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WHITE LIST 54

AL JEWELS

My Old Dutch
by Albert Chevalier and Arthur Shirley with **Pat O'Malley** and Cullen Landis
A Lawrence Trimble Production

Hoot Gibson in **A Hero on Horseback**
Adapted from the Novel, "A Daughter of the Dons" by William McLeod Raine
Cast: Virginia Browne Faire, Georgie Grandee, Cesare Gravina, Otto Hoffman
Directed by Herbert Blache

Reginald Denny in **The Whole Town's Talking**
From the Stage Success by John Emerson and Anita Loos

On The Frontier with **Norman Kerry**
by Ralph Spence
Directed by Edward Sedgwick

Peacock Feathers
with **Jacqueline Logan** and **Cullen Landis**
From the Novel by Temple Bailey
with a supporting Cast including:
George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane, May King, Prince Troubetzkov
A Svend Gade Production

Two Blocks Away
with **George Sidney** and **Charles Murray**
The Stage Play by Aaron Hoffman

Hoot Gibson in **Kings Up**
by Ralph Spence
Directed by Edward Laemmle

House Peters in **Snowbound**
Even greater than his previous success, "The Storm" and the "Tornado."

Mary Philbin in **Sally In Our Alley**
by Johns Chickering

Reginald Denny in **This Way Out**
Novel by Frederick Isham

Laura La Plante in **The Love Thrill**
by Byron Morgan

Hoot Gibson in **Chip of the Flying U**
From the Novel by B. M. Bowers
Directed by Herbert Blache

Norman Kerry in **Under Western Skies**
To be filmed during the 1925 Pendleton Roundup

The Still Alarm
Adapted by Harvey O'Higgins
From the famous Stage Play by Joseph Arthur and A. C. Wheeler
Directed by Edward Laemmle

Virginia Valli in **Sporting Life**
and All-Star Cast
Famous Drury Lane Melodrama by Seymour Hicks and Cecil Raleigh
A Maurice Tourneur Production

His People with **Alexander Carr**
Story by Isidore Bernstein

Hoot Gibson in **The Calgary Stampede**
Directed by Herbert Blache

52 Bull's Eye Comedies
52 Mustang Westerns
104 International News

ntracts - White Treatment

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M. P. T. O. Rally, King Edward Rounds Up Delegates for Milwaukee

Supper — Entertainment — Jazz-Band — Addresses Prove Stimulation to Independent Exhibitor.

THE Ontario Division of the M.P. T.O., held a final rally at the King Edward Hotel, Wed. May 6, at 10.30 p.m., for the Independent Exhibitors exclusively. The final arrangements for the delegates to attend the Milwaukee Convention May 12, 13, 14, 15th were completed. Addresses were delivered as follows: Mr. Joe Cohen, Manager of the Classic Theatre gave a spirited toast to the King—Ray Lewis a talk on what the M. P. T. O., means to exhibitors, Mr. Earl Lawson, who announced himself as popular in the profession of Justice as an exhibitor is in motion pictures gave a very brilliant address on what organization means. Mr. Lawson who is a councillor-at-law—followed up the development of organization from the primitive period, where families, became tribes, tribes countrymen, countrymen nations to our present civilization of international organization expressed in the League of Nations. The advancement and development of organization covering guilds, trades, unions, capital-labor were also covered as they ran along contemporarily, with the other civilization trends. Mr. J. C. Brady spoke briefly on what the M. P. T. O., had accomplished for exhibitors, stressing the values of the Arbitration Board which had saved exhibitors thousands of dollars through adjustments without the necessity of legal recourse. The entertainers including the Jazz Band were enthusiastically received and included Bert Caldwell, Tenor; Lorraine, The Magician; The Jazz Harmony Orchestra, and Bolton Lewis, "The Entertainer." Miss Rayner charming soloist and pianist.

The rally was exclusively an exhibitors rally and was especially graced by the presence of several lady exhibitors. Mrs. Greisman of Toronto, Mrs. Moore, Moore's Theatre, Grimsby, Ont., and Mrs. Bloom of the Academy, Toronto. The Canadian National Railway were represented by two of their associates, who are arranging for the special car taking the Ontario delegates to Milwaukee. We have been informed that the National president, Mr. A.D. Denis, accompanied by Mr. Sperdakos, Messrs. Burpee & West, and several other Quebec M. P. T. O., members will also be in attendance at Milwaukee.

Among the present list of delegates from Toronto, Mr. J. C. Brady, J.C. Cohen and wife, Mr. Gebertig, wife and daughter, S. Ulster, George Lester, C. Rottenberg, Mrs. C. Rottenberg, H. Ginsler and wife. Alderman Summerville, J. R. Joy, Harry Alexander and Ray Lewis. Out of town members will leave from their respective cities and towns.

New Independent Producers Offer Good Titles

Marshall Neilan Productions, the new organization formed by Mr. Neilan and P. A. Powers, will enter the field of independent motion picture producers with four pictures, "The Sky Rocket," by Adela Rogers St. Johns, "The Garden of Edenbridge," by Cosmo Hamilton, "The Man with the Shady Past," by Arthur Somers Roche, and a fourth still in negotiation. Mr. Neilan will direct, assisted by his personal technical staff.

Marshall Neilan in Association With P. A. Powers Independent Production

Marshall Neilan productions acquire Harry Garson studios, Los Angeles. Mr. Neilan will first produce Adela Rogers St. Johns' novel, "The Sky Rocket"—Distribution as an Independent in association with P. A. Powers.

Messrs. N. & A. Lawand Incorporate Theatre Co.

Articles of incorporation have been taken out under the Companies Act in Canada by N. and A. Lawand of Montreal, Quebec, for the two attractive houses which they now operate in that city, the Dominion Theatre and the Laurier Palace. These are handsome neighborhood houses which are conducted on an independent basis.

Montreal is still waiting to see "The Ten Commandments" and "The Loves of Mary Queen of Scot's," to say nothing of "Moon of Israel" and "The Miracles of the Wolves" from England and France, respectively. But with a monopoly that considers nothing but the dollar sign, we shall probably have to go on waiting for a very long while, until the Combine contracts that await fulfilment have all given us their quota of ordinary routine films.

Don Stapleton Proves Famous Ottawa Sleuth

Don Stapleton, mangaer of the Centre Theatre, Ottawa, Ontario, pulled off a brilliant bit of detective work when the residence of his father B. F. Stapleton, owner of the Centre Theatre, was entered by burgulars late Saturday night, May 2, the goods taken including two ladies handbags containing $164.00 and two valuable fishing rods. When the robbery was discovered Sunday morning, Don Stapleton made a close examination of the room from which the bags were taken and was rewarded by finding of a piece of paper bearing a name. This proved to be a valuable clue because the burgulars were traced thereby, being arrested by local detectives within a few hours. The thieves confessed and informed the detectives that they had thrown the handbags into the Ottawa river after securing the money. They received heavy sentences. Don Stapleton received front page publicity in The Ottawa Journal because of his success as a sleuth.

"The Only Way" Big English Success With Sir John Martin Harvey

IT has just been announced that the forthcoming production of "The Only Way," under the direction of Herbert Wilcox, will be distributed in the United Kingdom by First National Pictures, Limited.

This is so striking a departure from usual conditions in the film industry that it is worthy of special note.

The famous English actor, Sir John Martin Harvey, already well known in the stage production of the above title, is to be the leading actor in this film, and will be supported by a notable cast.

There is every reason to hope that "The Only Way" will become a British film with good prospects for sales in practically every overseas market.

W. L. Parker, Warner Bros., will attend Milwaukee Convention.

There was never any more freedom than there is at present, nor any more necessity for the upholding of Independence than there is at present.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, May 8.—The principal film attraction this week ought to be "The Lady," Miss Norma Talmadge's new picture. But it is not. If Miss Talmadge were not in the cast, I doubt whether the production would survive more than a few weeks. As it is, there seems very little ground for hoping that it will be either popular or a profitable venture, for apart from the name and the artistry of the leading actress, it has little or nothing to commend it.

In the first place, there is a very sloppy, slushy story, overladen with sentimentality and with cheap heroics, at no time consistent or convincing, and burdened by a wealth of theatricalities that do not help but hinder. In the second place, the material is generally of a very unsatisfactory character, and the cast is handicapped by lack of adequate opportunity or even plausible climaxes.

Miss Talmadge has a difficult row to hoe, but she sticks to the job with most commendable courage, and she really does succeed in doing something with her role. She lends it a conviction the story itself lacks. She seems quite sure of herself at moments when the melodrama itself is well calculated to let her down, and she succeeds in buoying up improbabilities until one forgets the inherent artificiality of the tale in interest in her acting, and her artistry. Her portrait of the mother deserted by her husband but caring for her child through many difficulties and under many temptations is a vivid one, even if somewhat over-loaded with tears. Miss Talmadge can cry with enthusiasm, it seems. The audience—the sentimentally inclined among them—weep with her, until one feels as though a gusher of tears had blown up. But she does not permit the role to become unattractive through tears. She drys them up in due course, and continues fascinatingly upon her tempted way.

Scenes at Monte Carlo are admirably presented, as is a dramatically colored bit of melodrama in which the father-in-law comes to claim the child—in true old-fashioned "Hand me the chee-ild, Woman!" style. Miss Talmadge survives it because she does not let it overwhelm her—for no other reason, so far as I can see. There is a Great War ending that brings about the over-expected and very seldom artistic or natural happy ending. Wallace Macdonald, Walter Long, George Hackathorne, and Marc MacDermott all do their best to make the show successful. But so good a cast seldom has so unworthy a vehicle on such an elaborate and expensive scale. This is bad judgment on the part of somebody.

* * * *

The feature at the Palace—Miss Talmadge is at the Capitol—is a much better achievement. It is based upon the novel "Recompense," the sequel to Robert Keable's much discussed war novel, "Simon Called Peter." The latter has never been made into a picture, for reason that will immediately suggest themselves to those who have read the book. But the sequel does not present such obstacles to acceptance by the non-conformist conscience, and as a result has been adapted for the screen to singularly effective purpose.

The screen story opens at a point where the Reverend Peter has returned to the war after his hectic adventure with the passionate Julie and his somewhat mild philandering with the anaemic Agelica. A reunion between Peter and Julie occurs at the time of the Armistice through an incredible coincidence—a fine bit of fiction, but not very plausible as fact. When they next meet, in South Africa, both are still nursing a rich remorse, chiefly due to certain incidents in London with which the novel "Simon Called Peter" deals in full but with "Recompense" is content to suggest—much to the relief of all prim and proper people who cuddle convention to their chests with care.

Through self-sacrifice and unselfish service for others, however, these two at last win peace of mind and come to their long-delayed happiness, and the audience is left accepting the fact that they have been purged of their sin thereby. It is all very nice and strictly in accord with the established idea of paying the price which so often is to be observed as the natural sequel of sin in real life. Here and there credibility is put to the test, but not to an unreasonable degree for a motion picture, and for the rest the work is so well done, and the action is so natual, the incidents are so neatly dovetailed and the dramatic moments hold such a powerful and moving emotional appeal, that one is left wondering if, after all, the whole tale might not well be accepted.

This is due in large degree to the excellent and quite surprisingly persuasive portrayal of the part of Julie by Miss Marie Prevost and the sincerity and straightforword character of Mr. Monte Blue's presentation of Peter. The cast in support is at all times adequate, and often most effective. The scenes are well devised and admirably managed, and the staging and production leave little to be desired.

* * * *

Another picture well worth a visit is "Should the Doctor Tell?" at the Strand Theatre. It is a British production, and is based upon the old argument as to the right of a doctor to keep fast-locked in his breast such secrets as he learns in the course of his professional work. Called before the Courts, a doctor refuses to divulge to the Judge a secret in his certain patient's confession. He is held for contempt, but persists in his refusal, and goes free. The press lauds him for his defiance of the law in upholding the honorable traditions of his profession. Later on, a girl comes to him with her secret. When fate frees her from its burden, she falls in love with the doctor's son without knowing who his father is. She keeps her secret from her lover, but suddenly comes face to face with his father. Then the problem once more faces the doctor—shall he tell, or shall he keep her secret? He decides in favor of the girl. He will give young love a chance. And upon that note of unexpected optimism and faith in human nature the story ends.

Miss Lillian Hall Davis portrays the girl in the case with poignant charm. Mr. Henry Vibart plays Dr. Davies with dignity and with unfailing conviction. His work throughout is consistent, and at no time strained. In fact, he gives an excellent example of sound emotional acting for screen purposes, and he leaves the impression of an actor who understands how to convey emotional reactions forcefully and without losing sight of the balance essential to such work upon the screen.

* * * *

The management of the Princess Theatre have sought to secure "The Ten Commandments" for exhibition at that theatre after the regular vaudeville season closes. But Mr. Nathanson has refused to release it. This film has been shown about everywhere else where films are exhibited save in Canada. Mr. Nathanson holds the Canadian rights. But he is apparently determined to hold the film up until he is ready to make his pleasure known. It is just such dictatorial and unintelligent acts as this that strengthen the fast-growing conviction that the Nathanson stranglehold upon the Canadian film business is a bad thing for the screen today and will be a great deal worse tomorrow. When the film is finally released, it may well prove too late. Nobody would find much time to sympathize with those responsible, should that eventually occur.

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Stop the Press News

IF you are looking for the Canadian Delegation of the M. P. T. O. in Milwaukee you will find them at the Plankington and Wisconsin Hotels.

Mr. F. Meyers, Canadian Manager of the Vitagraph and now representing Warner-Vitagraph left to attend the Convention of his company at Los Angeles. Three other Canadian managers left for sunny California also.

One contemporary writer mentions that Adolph Zukor may attend the Milwaukee Convention. We wonder if N. L. Nathanson will attend also, it has been said that a murderer always returns to the scene where the crime he is associated with has been committed. That may be the attraction for these gentlemen at the Milwaukee Convention. A magnetic gravitation towards the meeting place of those whom they have "murdered" through monopoly.

Why do you pick out Sydney Cohen in particular to "lay the bricks" and not "throw them" Danny per your editorial "Build?" One might imagine that you had a grievance against this gentleman. Surely you must acknowledge that he had to "lay" a great many bricks in the building up of the M. P. T. O. A., and the battle cry of Independence, which you too are sounding. It seems to us that we must after reading your comment, agree with Hamlet's philosophy, expressed to Ophelia when he bade her "get thee to a nunnery," his reason therefore being that regardless of one's innnocence or chastity one cannot escape calumny. Don't feel badly Sydney you know what the very wise say. "To be great is to be misunderstood." It is the penalty of being "great."

The editor was in England five years ago when Famous-Players tried to exhibit-distribute-produce. The English M. P.'s inspired by the English Film Trade took exception to such strong evidence of monopoly and stopped the building activities at that time. Incidently the expected Famous-Players flotation was suppressed and the promoter recalled for the "unnecessary publicity." English people are peculiar "what we have we hold" holds as good today as five years or a hundred years ago. This in the nature of advice to N. L. not to try his Canadian expansion-activities over there. Our aim is not to see him "broke" but honourably enterprising.

ALBERTA VAUGHN

Dainty Feminine Star of F. B. O's Short Subject Business Getters.

My Message to You

IN building up any business it is necessary to establish good-will between yourself and those with whom you do business whether you are a buyer or a seller. In looking over the expansive enterprise of the Combine in Canada how much good-will has it established?

The principle that will take advantage of any person or situation unfairly is not likely to have the vision to deal squarely with any person or in any situation—perhaps that is the reason the Combine has so many enemies, so many interests antagonistic to its expansive proclivities.

That is the answer to the poor business the Combine houses are doing; and it is probably the answer for the rumour afloat that the directors of the Combine are trying to unload their stock and sell out.

It takes a clever man to do business honestly. All honest enterprises develop slowly. "Grabbers" only get rich over-night, or those who have been left legacies.

No one in Canada has been left a legacy in the picture business who belongs to the Combine. The Combine has become rich over-night.

Figure it out for yourself how this is possible. Has it ever given you anything that you have not paid dearly for? Is its principle not one of absolute control over the moving picture Industry of Canda? What does such control mean to you? Figure it out. Does it not mean that the Combine will run your Exchanges and your theatres? You furnish the capital and it draws the interest on your investment.

Now is your opportunity to assert your Independence. The leaders in the Industry, Fox, Universal, Warner, Vitagraph, F. B. O. and all the state righters in the U. S. with their affiliations have joined their forces with the M.P.T.O.A. to maintain and defend your Independence. It is up to you now to give them your co-operation, which means your play-dates. Bring them to Milwaukee "Independents for Independents and Independence." Editor.

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William Fox Among Leaders Marching On to Freedom

St. George Slays Dragon Monopoly General Film Eighteen Years Ago; and Now Among Leaders in the Fight for Independence.

WILLIAM FOX is again to be found among the leaders and champions of Independence. Prefacing the announcement of Fox Film Corporation in the coming season is this statement from William Fox.

"WE HAVE achieved supremacy in the field of motion picture production, combining the highest artistic quality and the greatest box-office value.

"We have achieved literary and dramatic leadership, with an unparalleled array of authors and playwrights, including H.G. Wells, John Golden, Joseph Conrad, Channing Pollock, Peter B. Kyne, James Oliver Curwood, Owen Davis, Austin Strong, Winchell Smith, Richard Harding Davis and O. Henry.

"We have achieved the highest standard the industry has ever known in the selection of directors, scenario writers and casts, as may be noted in the following pages.

"These achievements have been attained at the cost of an entire year of tremendous effort—a year of search and research the world over for the foremost men and material, a year of far-reaching reorganization and expansion of the production staff, and a year of great financial expenditure.

"Every energy of Fox Film Corporation is now bent to the production of motion picture masterpieces. We have definitely abandoned the making of program pictures.

"But our achievements will not alter one imperishable precedent. We will continue to stand by our time-honored and well known policy of not using profits or rentals paid by exhibitors to build motion picture theatres in opposition to our regular customers. Under the Fox policy of contract and exhibition, every theatre owner is his own master, subject to no monopoly or control by outsiders.

"Independence in Policy and Perfection in Pictures."

Warner Bros. Head List Class B for Pictures Merit

"The Spotlight" Gives "The Bridge of Sighs" Leading Position For Photoplays of Real Merit.

CLASS B—GET BEHIND THESE—Photoplays of real merit, but which require more or less ballyhoo in the way of exploitation to gain the deserved box office results.

CLASS B

THE BRIDGE OF SIGHS

(Warners) Not a great big picture but all the more attractive on that very account for it deals in an appealing manner with everyday matters in an everyday manner. It is a story which will arouse sympathy anywhere, and while sad is not morbidly so. Ralph Lewis in the part of an unbending father is fine, and so is Alec Francis as the father who is unjustly sent to jail. Creighton Hale is fair and surprisingly lacking in his native whimsical humor. Dorothy Mackaill contributes another fine portrait to her rapidly growing gallery of screen characters. A fine title to draw to, and real good entertainment to offer after you have got them in.

Man O'War in Cast Of "Kentucky Pride"

Man O'War, greatest of American thoroughbreds, is the sterling box-office name exhibitors can advertise as a member of the cast of "Kentucky Pride," the John Ford production dealing with horse racing which Fox Film Corporation will release next season.

All of the outdoor sequences of this production were shot in the blue-grass region of Kentucky, and, as a consequence, all of the celebrated stallions, brood-mares and their get were enlisted to play the part of the equine heroes and heroines the script called for.

In addition to Man O'War, such justly renowned horses as Negofol, Morvich, Fair Play, The Finn, Virginia's Future and Confederacy will be seen in the picture.

On a par with the class of equine actors in this production are the men and women of the cast. These are headed by such excellent performers as J. Farrell MacDonald, Henry Walthall and Gertrude Astor.

H. M. Thomas to Confer With N. L. Nathanson, Winnipeg Re-old Allen Theatre

H. M. Thomas, managing director in Western Canada for Famous Players Corporation, left for Vancouver. B. C. April 26, to meet N. L. Nathanson, who is returning home to Toronto from a visit to Los Angeles They will be in Winnipeg on May 10 to consider the remodeling of the old Allen Theatre, now the Metropolitan, to make it suitable for Pantages vaudeville. The cost will be around $50,000.

Frank Lloyd Co. Producing "Winds of Chance"

The Frank Lloyd company which has been shooting scenes on Seymour Creek, near Lytton, B. C. for the new production, "Winds of Chance," are now taking scenes along the old gold trail of the Cariboo. Low water has interrupted the shooting of the rapids of the Fraser with old scows.

Harold Lloyd Visits Winnipeg Enroute Toronto

Harold Lloyd, the screen comedian, spent Saturday, April 25, in Winnipeg and was entertained by the film exchange men at dinner. He was passing through from Southern California to New York over the Canadian route.

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F.B.O. Capture "Natural" Class A in "Spotlight"

"Druscilla With A Million" Heads List of Outstanding Pictures Coming in First with Eleven Running.

CLASS A—"NATURALS"—These photoplays which are so outstanding as to need little pressure in exploitation.

CLASS A
DRUSCILLA WITH A MILLION

(F.B.O.) This will prove to be one of the greatest heart interest pictures ever presented — or this reviewer doesn't know a good picture. It will be one of F. B. O.'s fall releases, and unquestionably will be released under a different and BOX OFFICE title.

Mary Carr is Druscilla, a pathetic old soul, consigned to an Old Ladies Home to spend her last days there in toil and drudgery. But by an odd turn of fate—not far fetched by the way—a distant relative dies and leaves her a coll million and a beautiful country home. Druscilla is an old maid but has a golden mother heart, and taking in a little waif to share her bounty, soon becomes the target for unwanted babies until her house is overrun with them. The story develops in a most dramatic and logical fashion, culminating in a superbemotional climax. Mary Carr's work far transcends anything she has ever done. No superlatives can overstate the excellence of her portrayal. It is a masterpiece. Priscilla Bonner, hitherto little known, has apart which would delight Lillian Gish, and she gives one of the most appealing screen performances of recent years. Kenneth Harlan is splendid, and Claire Du Brey, the vamp of the old Thanhouser days is properly "catty" in that sort of a part. William Humphreys plays a cold, inflexible attorney in the most relentless manner. The cast is flawless in fact, and the *babies!*—Women, and men too for that matter, are going to go wild over the most natural baby acting ever seen on the screen. They are a sheer delight.

As we have said, this will be a fall release, but watch for it and play it if you can. Nothing would be heard against the movies if there were more pictures like this.

Exhibitors, Have You Played "Greed" Read The Following Carefully

Dear Theatre Owner:

If you have played the motion picture "Greed," will you please write Mr. D. Solis Cohen, Jr. of the Portland Amusement Co., 290 Burnside St., Portland, Oregon, of your experience with it—your audience's reaction, any public or newspaper comment, etc.

Mr. Cohen has appealed to the National Organization to help him in the matter. Sometime ago, without knowing what the picture was, he signed a contract on "Greed." Then reports and criticisms on the picture began to come to him and he reviewed it, with the result that he asked to be relieved of his contract for playing the picture, as he wished to protect his public from pictures of this character.

The following from his letter tells the story, and anything you may be able to do for him will be greatly appreciated by a fellow theatre owner:

"Sometime ago, without knowing what the picture was we signed a contract on 'Greed.'

"After hearing reports of it, we viewed it, and asked cancellation of the contract. This has been refused by the office here and we have accordingly taken the matter up with the local Board of Arbitration, demanding the contract be declared void for the reasons the picture is vulgar, obscene, immoral and suggestive, among other things.

"Can you offer us any assistance in the way of decisions of other Boards, or courts, or suggestions as to methods of procedure, etc? We could also use copies of news clippings or opinions given by those who have viewed the picture. Any help you can offer will be greatly appreciated. It is not so much the rental involved, they would probably make that up to us alright, but I can't see how our Code of Ethics on the back of membership cards will tolerate such a menace to the Industry."

If you have any suggestions or data that will be of help in the situation, will you kindly forward same direct to Mr. Cohen in Oregon.

Fraternally yours,

Motion Picture Theatre Owners of America.

A. H. Newhouse Olympia, Assiniboia, Sask. Says 'Editorials Are Good'

April 15th, 1925.

Canadian Moving Picture Digest, Toronto, Ont.

Dear Sirs:

Enclosed you will find our subscription for year of 1925 — $2.00. Your editorials are good, also your other articles.

We remain,

Yours truly,
A. H. NEWHOUSE,
Mgr. Olympia Theatre,
Assiniboia, Sask.

Daylight Saving Continues To Save Nothing

Despite varied agitations, the exhibitors of numerous cities in the province of Quebec are more up against the problem of Daylight Saving this year than ever before, practically all of the Quebec centres having "turned the clock" on May 3. This is the first year that there has been any uniformity in the summer time arrangement, however, and it is the first year that Montreal has adopted summer time officially as a whole although for three years many business houses and others had informally observed Daylight Saving. The cities where Daylight Saving went into effect on May 3 included Montreal, Quebec City, Three Rivers, Sherbrooke, St. Johns, Drummondville and Hull.

John C. Green Veteran Film Manager In "The Spotlight"

John C. Green, manager of the Capitol Theatre, Guelph, Ont., has been receiving some wonderful publicity in Canada because of the fact that references were made recently to the fact that he was in charge of the first moving picture presentation in the Dominion of Canada some 29 years ago. This presentation, according to Mr. Green, took place at a summer park at Ottawa, Ontario, and the performance consisted of the screening of four 50-foot length "productions." The projection machine used was the invention of Thomas A. Edison, the projector being leased from Mr. Edison on a contract. A short time after the Ottawa innovation, a Frenchman landed at Montreal Quebec, it is stated by Mr. Green, with short moving pictures made by lemeire of Lyons, France, and it was there that the second group of films was shown, this also being in 1896.

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Western Canadian Theatres Not Included Trans-Canada Sale to Famous-Players

The Western Canadian Theatres of the former Trans-Canada Theatres, Limited, Montreal, were not included in the physical assets which have been sold by the liquidator of that company to Famous Players Canadian Corporation, Limited, Toronto, according to an announcement made by James W. Davidson of Calgary, Alberta, former director of the defunct Trans-Canada company. It is pointed out by him that the Western houses were on a lease basis with Trans-Canada and these leases reverted to the theatre owners when Trans-Canada failed.

At the same time it is announced that the Western Canada Theatre Association has been recognized for these theatres with C. P. Walker of the Walker Theatre, Winnipeg, Manitoba, as its head. Manager Maynard Joiner of the Grand Theatre at Calgary, Alta., is an officer. The Calgary Grand is owned by Sir James Lougheed, a member of the Canadian Senate at Ottawa, Ontario. Sir James and James Davidson were directors of the defunct Trans-Canada Theatres, Limited.

Ottawa License Fees Aggregate $398 for 1924

The City of Ottawa, Ontario, collected in license fees from the local theatres the sum of $398 during the year 1924, according to an official report for the year published April 30. This compared with $506.20 for the previous year, last year showing a decrease of $108.20. These fees were in addition to the Provincial theatre license charges imposed by the Ontario Government.

Universal President Announces Second White List Pictures

Carl Laemmle Presenting Second White List Promises Variety For Every Type of House.

UNIVERSAL in presenting the Second White List, following closely upon the heels of the First White List announces fifty-four pictures, including 30 *Universal Jewels,* 24 *Blue Streak Western Features,* 6 *Adventure Pictures,* 52 *Century Comedies,* 52 *Bull's Eye Comedies,* 52 *Mustang Westerns,* 104 *International News. Mr. Laemmle prefaces his presentation with the following:*

"Exhibitors, I know, will greet this announcement with unusual applause and appreciation.

"It is in answer to their requests, which have literally bombarded me, for more and more features for next year from Universal.

"It proves to me that the First White List made good in performance on all its promises.

"Now the Second White List insures exhibitors a greater amount of white pictures for the next year—the kind that lift mortgages off theatres. It guarantees exhibitors the same White Treatment and White Contracts that made dealing with Universal a pleasure. Everything above board — nothing up anybody's sleeve.

"You will find 30 Jewels and 24 Blue Streak Westerns listed. I won't try to tell you here about these pictures. I have not allowed my advertising director to try to sell you with copy. You will find only facts (and then more facts) listed about each of them. You'll realize after reading that there are splendid titles—box-office titles—stars with drawing power and directors with records of money-making pictures in the Second White List.

"Behind this Second White List, Universal will launch a tremendous advertising campaign—the greatest and widest-spread ever attempted by this company.

"You wanted more pictures—I've given them to you. You've praised the principles upon which we built the First White List and I've given you a Second White List."

—CARL LAEMMLE.

No man is beaten until he acknowledges defeat

Mr. Bennett of Black's Harbor was a visitor in St. John recently. It is only summer programmes which interest Mr. Bennett, as his theatre is not open in the winter-time.

WE LEAD
when it comes to
QUALITY SUPPLIES at POPULAR PRICES

WE LEAD
when the ULTIMATE IN SERVICE is required

ARE YOU
availing yourself of our
QUALIFICATIONS TO SERVE YOU?

The Coleman Electric Company
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Warner Pictures for 1925 - 1926

thru

Vitagraph Exchanges Only

Exhibitors are cautioned against negotiating with any distributor other than Vitagraph Exchanges for the new Warner Product for the season of 1925 - 1926.

Warner Pictures for 1925 - 1926 will be sold and distributed ONLY through Warner Bros. newly acquired Vitagraph Exchanges. No other agent, salesman, or distributor is authorized to sell or deliver Warner's next season product.

Until plans for the new Warner product are announced, no bookings will be made. Not one contract has been signed. Warner Pictures for the new season are available to every exhibitor in the country.

Wait for these profit pictures. They mean *independence* and *prosperity* for every showman playing them.

Book them through Warner's Vitagraph Exchanges ONLY!

WARNER BROS.
Classics of the Screen

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64 1925 - 1926 64

Never in the history of the trade has there been issued as important a line-up of real pictures as announced by F.B.O. in the current issue of The Exhibitor's Herald

64

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Guaranteed Box-Office Successes!

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A Special Series of Fred Thomson Productions
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and

Twelve Gold-Bond Super-Specials

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How F.B.O. Has Grown

How F.B.O. Has Grown

How F.B.O. Has Grown

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MY 26'25R

CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 3. TORONTO, CANADA May 16th, 1925

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by

First National

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
268 SPADINA AVENUE, TORONTO

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No. 1
"WELCOME GRANGER"
No. 2
"HE WHO GETS RAPPED"
No. 3
"MERTON OF THE GOOFIES"
No. 4
"THE GREAT DECIDE"
No. 5
"THE FAST MALE"
No. 6
"THE COVERED FLAGON"
No. 7
"BARBARA SNITCHES"
No. 8
"APRIL'S FOOL"
No. 9
"OSCAR'S WILD"
(And 3 More to Come)

Look at these box-office titles

F.B.O's
SENSATIONAL SUCCESS SERIES

12 WHIRLWIND EPISODES

"THE PACEMAKERS"

DIRECTED BY WESLEY RUGGLES

A GLORIOUS RIOT OF FROLIC AND ADVENTURE PLAYED BY AMERICA'S GREATEST COMEDY STARS

FROM THE PEN OF THE FAMOUS HUMORIST **H.C.WITWER**

"THE PACEMAKERS" is the best Box Office series that F. B. O. has yet produced. The stories are better, action faster, comedy more spontaneous, titles immeasurably better.

Unquestionably the best stuff from the pen of the celebrated WITWER, whose "fighting Blood" stories are still the talk of Exhibitors from coast to coast.

Ask your nearest F. B. O. Exchange to screen the first three or four episodes. See them all if you have time. Look and you'll positively book. Twelve crackerjack chapters, better as they go along. Great posters to draw 'em in, and once you get 'em in for No. 1 they'll come automatically to see them all.

Independent Exhibitors!!!
Protect your Interests
ATTEND THE MILWAUKEE CONVENTION MAY-12-13-14

THEMATIC Music Cue Sheets Available On All Our Features.

Film Booking Offices of Canada Limited, Toronto - Montreal - St. John Winnipeg - Calgary - Vancouver

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CANADA'S
MOTION PICTURE
TRADE PAPER

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief
RAY LEWIS

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CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE
TRADE WEEKLY MAGAZINE

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Resolution Against Canadian Monopoly

WHEREAS Mr. N. L. Nathanson, representing his interests and various others in his management of the Famous-Players Canadian Corporation and his directorship of the Regal Exchange, has directly endeavored to monopolize the Moving Picture Industry of Canada, through affiliation with producers, the manipulating of distribution and the exhibition of pictures.

BE IT RESOLVED that the M. P. T. O. A. secure from the Independent producers with whom they have become affiliated on the Bureau of Trade and Commerce, the fullest assurance that in Canada they shall not come under Combine control, but leave their product free for Independent Theatre Owners of Canada to secure for their protection against being put out of business.

BE IT RESOLVED that the M. P. T. O. A. and its affiliations condemn the monopolistic methods of N. L. Nathanson and Famous-Players and their subsidiary company the Famous-Players Canadian Corporation and the Regal Exchange.

BE IT RESOLVED that the tactics directed against the Canadian Moving Picture Digest by N. L. Nathanson and those companies which are directly and indirectly affiliated with him be condemned as destructive to the principles of Independence and Liberty; and that the M. P. T. O. A. go on record as absolutely opposed to any efforts made to control the freedom of either the screen or press.

(Signed) **A. D. DENIS,**
Pres. M. P. T. O. of Canada
in affiliation with M. P. T. O. A.

The above resolution was unanimously adopted at the Milwaukee Convention of the M. P. T. O. A. by rising vote. This resolution expresses the sentiment of thousands of delegates representing Independent Theatre Owners across the American continent, Great Britain, Ireland, France and other European countries. Watch for the pledge cards and sign them, giving as many of your play dates, which are your bookings to Independent product.

Remember, the prosperity of Independent producers is your prosperity, more play dates mean better pictures, better pictures mean bigger box-office receipts; and a guarantee that YOU remain in charge of your box-office to collect the receipts. Save your play dates for Independents.

—RAY LEWIS.

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Independents for Independents and Independence

To Forever Defend the Independence of the American Screen

DURING the Convention—Milwaukee, May 12-13-14-15th, Warner Bros. utilized whole page displays in the various Trade and Daily papers. The tone of the Advertisement, including the subject matter, art work, language and style could not help but reflect creditably upon the whole picture Industry; and lend to our Enterprises a much wanted tone of dignity. I take this opportunity of congratulating Warner Bros. for this example of GOOD TASTE, a much needed requisite in picture advertising and exploitation. The subject matter was as follows:

A MESSAGE TO THE EXHIBITOR

The Independence of the Motion Picture Industry MUST BE preserved. Its future progress—your welfare—and the public welfare DEMAND the continued independence of the Industry. This Independence can be maintained only through wise and practical Co-operation between the Independent producer and the Independent exhibitor.

Present conditions call for Co-operation—not competition. It requires no prophet to foresee that competition between producer and exhibitor can lead only to the ultimate throttling of the Industry.

Warner Bros. pledge you the limit of Co-operation and progressive development. Judge us by our record.

With ample finances we are in position now as never before to carry through big undertakings in a big way.

We are making forty Classics of the Screen for the coming year. We have secured technical and dramatic talent of international reputation, including more than a score of notable actors and actresses who are today recognized as the foremost entertainers of the generation.

But we are not stopping with the production of great pictures. We are preparing an unparalleled national advertising campaign to sell Warner pictures to the public and bring the people into your theatres. This campaign has no precedent in the history of the Industry and will back the Exhibitor with dominating selling help.

Today we reaffirm that we are for the Independence of Motion Pictures. We stand ready to defend our Independence and your Independence as the priceless asset of the American screen.

To the Exhibitors in Convention assembled, we extend our Greetings. Let us, as Independents, go forward together with courage and confidence. Let us co-operate with wisdom and enthusiasm. Progress and the Future are on the side of the Independents. The Independents will win! Stand by the Independents!

Warner Bros. will release in all seventy-two features, 40 Classics of the Screen and 32 Vitagraph features. "Independence — Progress —Co-operation" is an excellent slogan.

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Pictures in Toronto

By HECTOR CHARLESWORTH

BY a coincidence two famous figures of English historical legend figure as heroes of current film dramas in Toronto—Guy Fawkes and Dick Turpin. Of the two "Guy Fawkes" is the more serious effort, and in characterization nearer the realities, but the sentimental white-wash brush has not been spared by the scenario writers in either instance.

"Guy Fawkes" is a British film, and, as "The Love of Mary Queen of Scots" showed, British producers stage historical films extremely well, and have an especial advantage in that they are able to reproduce historic scenery and edifices which comes into such stories, on the spot. Singularly enough Guy Fawkes who was a very dignified and gentlemanly fanatic in actual life has been associated in British tradition with the grotesque. For more than two centuries after the discovery of the Gunpowder plot in 1605, prevented the destruction of King James the First while opening Parliament, and all the lords and commons with him, the London populace "dressed up" on the night of November 5th in semblances assumed to be Guy Fawkes the conspirator, hence the word "guy." But the most famous of conspirators is no "guy" in this film. It restores him to his actual dignity, as a young Yorkshire gentleman and brave soldier who got into bad company. Perhaps the scenario writer strains history somewhat in his efforts to present the finer and more amiable aspects of Guy Fawkes, but he has produced a motion picture drama remarkable for the dignity and sustained interest, which permits a very fine opportunity for acting. Matheson Lang, who plays the title role is, it is not generally known, a native of Montreal where his father was a Presbyterian minister, and is by many good critics regarded as the finest heroic actor on the London stage. His finesse and physical distinction are made manifest in this film. another very fine actor, Hugh Buckler, who has given many splendid performances as a repertory actor in Toronto this season, is seen as the arch conspirator, Catesby, for which his distinguished bearing fits him admirably. It should be realized that the Gunpowder plot conspirators were not common low-browed dynamiters of the modern type, but aristocrats, and that fact is made clear in the fine array of up-standing actors who play the chief parts. Jerrold Robertshaw's characterization of King James the First is very interesting, and Pino Conti gives a fine study as Tresham the traitor, whose anonymous letter to Lord Monteagle was actually responsible for the discovery of the plot. Nina Vanna who plays the more or less imaginary heroine is a very attractive actress.

If Guy Fawkes has been restored on the film to something like the being he really was, Dick Turpin on the other hand is distorted to the extent of making him something like a gentleman. The actual Turpin was a common thug, an Essex farmer's son who began life as a cattle thief and was hanged, not for his exploits as a gentleman of the road, but as a horse thief. In his early days he was also a burglar who won an unsavory reputation by terrorizing women in lonely farm houses; and it was his unpopularity in his own county that led him to go north and become a highwayman. The famous ride from London to York on Black Bess was a myth based on a legend of the previous century. But in the eighteenth century, the poor were so oppressed that they were willing to canonize anyone who successfully robbed the rich. Thus Turpin after death became a a hero of balladry which credited him with gallant qualities; and the work of turning him into a romantic hero was completed by Harrison Ainsworth in his novel "Rookwood" which has furnished some of the material for the film play in which Tom Mix is now appearing. Instead of a thug Dick is a merry, magnetic rascal, by whom it is almost a pleasure to be robbed, a town gallant and a brave fellow with his fists as well . There is much fine photography and atmosphere of two hundred years ago in England is well suggested. Tom Mix fills the role of Turpin with debonair ease. Alan Hale plays the role of Tom King who initiated Turpin to the ways of the road, and Kathleen Myers makes an attractive heroine.

* * * *

Buster Keaton's new vehicle, "Seven Chances" is one of the most exhilarating romps ever presented on the screen. The farce on which it is founded is fairly well known in stock production; and narrates the story of a young man who under the will of a relative will inherit a vast fortune if he marries within a few hours. The difficulties he encounters in obtaining the girl he really wants, and avoiding those who are willing to marry him against his will, are sufficiently ingenious on the spoken stage; and on the screen afforded limitless opportunities for stunts. The intense gloom of Buster Keaton's comic personality is a captal foil at all times to the extraordinary adventures through which he rushes, on the film. Four different persons are credited with inventing the innumerable comic devices by which "Seven chances" is spun out. One of the most quaint of these is to be found in the preliminary episodes when the hero's diffidences in bringing himself to the point of proposing to the girl he loves, is typified by the growth of a dog from a tiny pup into an immense and formidable hound. The various proposals he makes when, in despair of getting the real girl, he goes out to secure the affections of six others and is rebuffed in every instance, carry the piece along to another point. Then when his friend undertakes the task for him and averitable hurricane of women mob the church all fighting to be the lucky one, and then join forces to run the fleeing bridegroom down, the story becomes a whirlwind. One of the novel effects is the boulder-dodging scene, when Buster tearing down a hill manages to start an avalanche. Keaton is a genuinely comic artist and manages to intensify the interest by taking it all in such dead seriousness. Ruth Dwyer is very pleasing as the heroine. Snitz Edwards is most amusing as a little attorney, and good work is provided by T. Roy Barnes, Erwin Connelly and others.

* * * *

Jackie Coogan's new vehicle "The Ragman" has all the elements of popular sentimental appeal. As in the famous play "The Kid" in which he was associated with Charlie Chaplin he presents one of those phenomenally acute youngsters who are able to extricate himself from all circumstances. But circumstances are reversed. Jackie has risen to be the protector of others The street boy Tim Kelly whom he enacts by his humor and cunning saves a kindly old Jewish inventor from the loss of his patents. All impossible but pleasant and wholesome, with the little actor at his best in humor and sentiment.

"They said they would put in the week's program for $15.00. I am paying more and am satisfied and *Independent*." —Exhibitor.

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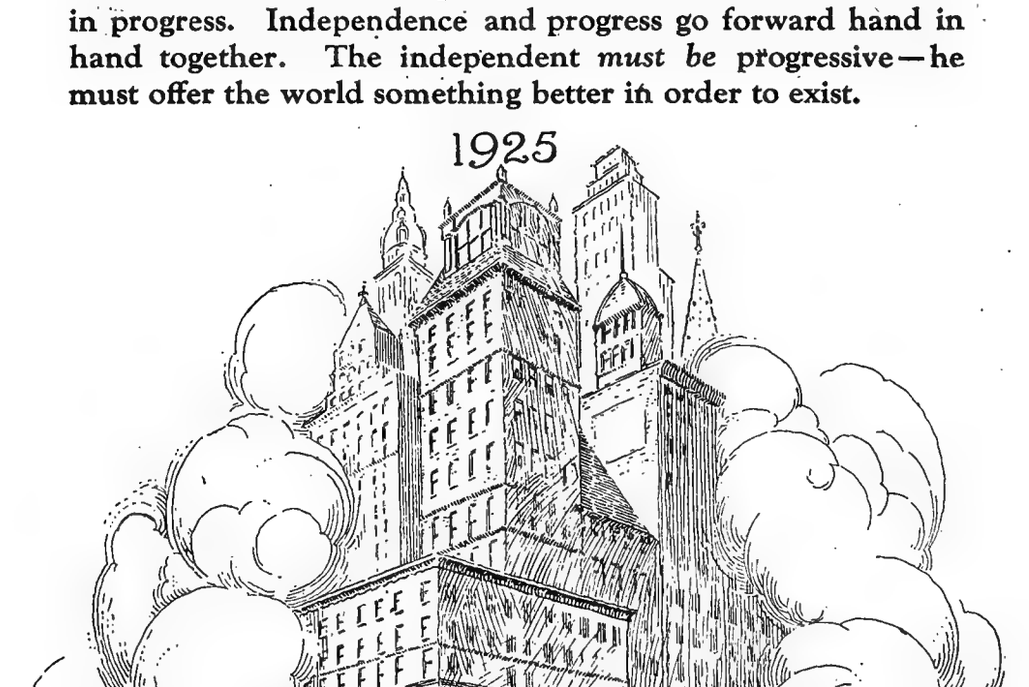

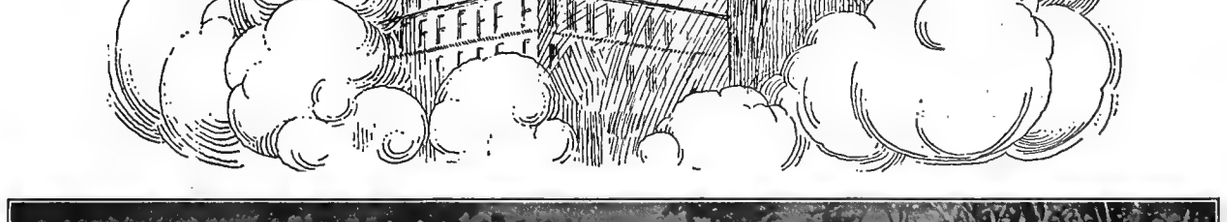

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Warner Bros. have blazed the trail of motion picture progress with new ideas and new accomplishments which have carried the industry to new and greater successes.

You remember "My Four Years in Germany"—"School Days"—"Why Girls Leave Home"—"Main Street"—"Brass"—"Where the North Begins"—"Tiger Rose"—"Beau Brummel"—Warner Pictures which gripped the public from coast to coast and filled your theatres.

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These achievements are a matter of screen history and show that Warner Bros. have been the real pioneers in motion picture progress.

With ample finances, Warner Bros. today are able to carry through a pre-arranged production schedule of a magnitude heretofore impossible. The 1925-26 Warner program is by far the biggest in Warner history. It will set new standards of screen achievement—new records of box office successes.

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WARNER BROS.
Classics of the Screen

JULIEN JOSEPHSON · · CHUCK REISNER · · FRED NEWMEYER ·

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Gene Stratton-Porter Novel Finished Prior to Authoress' Death

"The Woman Accused" and "Drusilla With a Million" scheduled also for widespread Publicity Campaign.

WHAT promises to be the greatest advertising campaign put behind a picture since the inception of Film Booking Offices, will be launched this week by Nat. G. Rothstein, Director of Publicity, Advertising and Exploitation, when he will start a national advertising campaign in McCall's magazine with "The Keeper of the Bees," a Gene Stratton-Porter novel which has been running serially in the magazine, and which F. B. O. recently purchased for production on its own lot in Hollywood, with James Leo Meehan, the late author's son-in-law, wielding the megaphone.

Advertising on the picture will commence in the current issue of McCall's magazine and will continue for several months.

Shortly before Mrs. Gene Stratton-Porter met her tragic death in an automobile accident in Los Angeles, last December, she finished and sent to her publishers, Doubleday, Page & Company, the completed manuscript of a new novel, "The Keeper of the Bees." Over two million subscribers of McCall's magazine will have read the story before it had been placed in book form by the publishers, and they (the publishers) state it has the possibilities of popularity beyond anything written since the early days of "Freckles" and "A Girl of the Limberlost."

The fact that "The Keeper of the Bees" will run in McCall's magazine simultaneously with the advertising of the production of the motion picture, will bring it to the attentions of millions of Mrs. Porter's readers who will anxiously await to see the film version of the novel.

That F. B. O. has already taken its place in the foremost ranks of the industry, and is engaged in the keenest competition with the larger producing and distributing companies, is evidenced by the fact that advertising campaigns have been started in the most popular magazines of the day. "The Woman Accused," based on the popular novel "Drusilla With A Million" by Elizabeth Cooper, will soon find its place in the advertising columns of the Saturday Evening Post, a national magazine with the widest circulation of any publication in America. Added to this, the advertising campaign on "The Keeper of the Bees" in McCall's magazine will not only bring the attention of the higher type of "fan" to the film version of the novel, but will give F.B.O. added prestige with exhibitors of first run theatres.

James R. Grainger in Canada Convening with Fox Field Men

James R. Grainger, General Sales Manager of Fox Film Corporation, attended the annual convention of the Motion Picture Theatre Owners of America at Milwaukee, Wis., arriving there on May 12, after presiding at the annual Fox conventions in Montreal and Winnipeg, Canada.

Mr. Grainger is personally acquainted with nearly every exhibitor attending the Milwaukee convention, and had a royal reunion with hosts of his old friends. This was his first meeting with them in his new capacity since joining Fox Film Corporation.

N. L. Nathanson Sailing May 27th for England

Rumor gives N. L. Nathanson a trip to England where he will be the guest of Lord Beaverbrook. Well, if what a gentleman in the House of Commons at Ottawa, said about "My Lord" is true, namely that he bled the people of Canada through monopoly, N. L. should feel perfectly at home in his company. Incidently Lord Beaverbrook is rumoured as being N. L.'s Boss in the holdings which he has in Famous-Players Canadian Corporation. Perhaps N. L. received his monopolistic tendencies from his boss.

Crescent Theatre, Winnipeg Most Beautiful Suburb Theatre

Henry Morton, owner of the Gaiety, Monarch, Park, Wonderland and Crescent Theatres in Winnipeg, has spent $20,000 on the Crescent Theatre and it is now one of the most beautiful of the suburban theatres in Winnipeg.

Manitoba Exhibitors Association sent three delegates to the convention of exhibitors in Milwaukee, which opened May 12, D. E. L. Fisher, president of Association; Henry Morton, owner of five independent theatres and George Graham, the first president of the Association, all of Winnipeg. Mr. Graham is the spellbinder in the membership. They wired Miss Ray Lewis in New York for a conference before the regular proceedings started.

Local parties have rented the old Griffin Theatre in Welland and the house will be put in shape to handle straihgt vaudeville and take *at popular prices.*

Mayor Webb, Winnipeg, Invites Convention

Winnipeg, Man., May 13

George A. Graham
Motion Picture Theatre Owners in Convention,
Care of McCoy Hotel, Milwaukee, Wis.

Winnipeg extends to your Association a hearty invitation to hold your nineteen twenty six convention in our city Stop we believe it will be good business Stop for pleasure we guarantee the best time anywhere in America and all that goes with it Stop come to Winnipeg for business and pleasure lets go.

RALPH H. WEBB, Mayor.

Toronto Exhibitors Send Greetings

Toronto, Ont., May 14, 1925.

W. C. Brady,
Care M. P. T. O. A. Convention,
Milwaukee, Wis.

We have heard of the wonderful enthusiasm at the convention and want all to know that our loyalty to the cause is unbounded Stop please convey to the meeting that there is nothing to stop us reaching our final goal.

Canadian Toronto Exhibitors
Samuel Lent and S. Lester

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, May 16. — All too often the announcement of a spectacular film in which some well-known screen favorite appears is the cause of much disillusion. Hopes are raised that an inspection of the film does not sustain. People build up all sorts of expectations, and when these are not realized, they find it hard to believe that the fault lies with the artist. Yet in ninety percent of such cases, this is so. Now and then, however, a popular actress essays a part in a dramatic story that gives her unusual opportunities, to which she rises successfully. In the case of Gloria Swanson there is a well-established popular tradition that whatever she does must be good. Probably nobody knows better than Miss Swanson that this is not the case. On the other hand, she must also be well aware when she does work of outstanding merit. "Madame Sans-Gene" is certainly one of the best of her achievements.

From a sheer technical viewpoint, this picture was worth doing. The French government apparently placed many buildings, scenes, and historic possessions and property at the disposal of the producers, to enable them to secure, as far as possible, the most accurate historical perspective and the true backgrounds against which to set their story. Thus, Fontainebleu and the other palaces, with authentic buildings, costumes, and properties, appear in this film, and the atmosphere thus engendered goes far to create a sense of conviction at the very outset.

But no magnificence of scenic investure, no beauty of setting, no splendor of coloring would make of this film a thing of human appeal, such as it is, but for the acting of the principals. Miss Swanson has a role many actresses have revelled in upon the stage. The story of the jolly washerwoman who scorned Napoleon's swashbuckler Court is known the world over. This film will tend to bring it closer to the heart of the public. Miss Swanson makes a very real, very human Sans-Gene, whether in the humble setting of her washtub or seen against the regal brilliance of State apartments. It is the humanity of her conception that impresses one most.

Moreover, she is fortunate in being provided with such a thoroughly competent and adaptable cast. M. Emile Drain in the role of Napoleon makes a distinctive figure. M. Charles de Roche as the famous Sergeant Lefebvre is vivid and realistic. Ward Warwick, too, as Fouche, strikes a sincere note. It must be conceded that "Madame Sans-Gene" is a picture of note, worthy to be ranked with the few real screen achievements of the day.

* * * *

A contrast of a striking character is provided in the consideration of the feature film at the Palace. "Sans-Gene" is at the Capital. The Palace has been showing "Raffles" in opposition. Now, Raffles is a very good role for any actor, and the melodrama was a big success on the stage, following the wide circulation of Hornung's novel, in which this character of a gentleman adventurer-burglar was first created for the public entertainment. Translated to the films, it retains nearly all its entertaining appeal.

Perhaps one is impressed first by the very welcome difference between "Raffles" as a crook story and the usual film yarn of crime. It is a departure from a type that has become just as thoroughly standardized for the films as office furniture or 'Varsity education or departmental stores or the Woolworth chain or Childs' restaurant meals. It breaths originality, and it is refreshingly different from the rest in its romantic values, its whimsical blend of humor and resolution in the character of the chief protagonist.

House Peters plays the title-role, and he plays it with vigor, with restraint, with power and with a smoothness that means much more than the blustering theatricality most actors mistake for characterization in crook films. He has the support of a competent cast, and the scenes and the action are alike worthy of the subject and its popularity. There is a maximum of realism and a minimum of mere theatricality. Exaggeration is avoided, and some of the acting is remarkably good. It ought to prove a very popular film.

* * * *

This week Tom Mix was in Montreal. But at Loew's Theatre the feature film exhibited in conjunction wtih his personal appearance in the city did not do him justice. "Riders of the Purple Sage" was a rattling good novel when Zane Grey wrote it. But "Riders of the Purple Sage" on the screen is not half so good a picture. The action is involved. The story does not develop either directly or clearly. Its movement is erratic, both as to time and place. Occasionally there seems to be a hold-up in the unravelling of the plot. How much is due to unintelligent censorship and how much to the original scenario, it is of course impossible to say, nor are we concerned with that point. What does matter is that the picture is indifferently good, and the support is indifferently capable. Moreover, the whole film is swamped with sub-titles—a sure sign of unconvincing action. If it has any success, that will be due to Mix himself and his breezy ways—not to any inherent merits in the story or in the producer's work.

* * * *

At the Imperial Theatre they have been showing "The Triflers," in which Mae Busch, Elliott Dexter, Eva Novak and a few others work well together in the enactment of a distinctly interesting romantic story of a marriage of convenience turned into a union of true love after many rocky paths have been negotiated by the parties chiefly concerned. It is a substantially told tale, satisfactory in type and in development, and if its photography is not in the very latest mode, its merits are none the less obvious.

* * * *

The Strand featured "Gold Heels" for the first half of the week. Robert Agnew and Peggy Shaw are the chief figures in the cast, and they do sincere and effective work in a somewhat mediocre vehicle—a racing story with a good deal of incredible material that strains the limits of plausibility stiffly. The fact that they do so well says much for their skill and judgment. In a better story, they should stand out with distinction.

* * * *

The Princess Theatre will show "The Iron Horse" for an indefinite period after the close of the regular vaudeville season at the end of the current month. This is a Fox picture, and apparently is not under the control of the Nathanson trust, or it would never have been released for Montreal. We are still waiting to see "The Ten Commandments," held up for so long by the same incomprehensible "trust" tactics.

The General Theatre, Welland, has been taken over by Mr. Filman of Brampton, and business to-date has been very satisfactory. The Grand is the oldest house in Welland.

Sid Taube of the Universal Film Co., found plenty of business on his recent peninsular trip. Sid is on the level that's the answer.

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The Significance of Milwaukee

By SYDNEY S. COHEN

Chairman, Board of Directors M. P. T. O. A.

THE most significant result achieved at the convention of accomplishment just ended at Milwaukee was UNITY. Unity of Theatre Owners to a degree never before dreamed of. Unity of purpose of an extent that augurs well for the future of the entire Industry.

This convention was a convention of *Principles* rather than of *Personalities* as so many previous gatherings have been. *Business Principles* of the soundest sort brought this truly representative body of Theatre Owners together, and they checked *Personalities* at the door, so that no discordant note could mar the harmony of the proceedings.

The M. P. T. O. A. has always been a united body at heart and in purpose —Milwaukee was the scene of the final cementing of the 'ties which bind.' Now, as never before, we present a united and impregnable front, and stand equipped and ready to bear our full share of responsibility in the burdens of the Industry.

Theatre Owners were given the realization that it was in nowise necessary to either give away their theatres for fear that they would be ruined otherwise, or to sell an interest in business built by their time and effort.

Milwaukee put a stop to the usual stampede of Theatre Owners "to get in out of the wet" by rushing sheeplike, to buy film in vast quantities—before it is made — from the very companies who are using their (the Theatre Owners') money for their destruction. Our slogan was "Save Your Play Dates" — and we have done just that. The unbusinesslike and pernicious practice of selling early in May product not available until late August at the earliest—product concerning which the seller *knows nothing*, in most instances, save tentative titles — has been halted for the immediate present at least.

The Theatre Owner now realizes that he may expect an ample supply of quality pictures from Independents —and by Independents he means those producers who do not use his money to operate theatres in opposition to him their customer and rent their product to him only *after* they themselves have skinned all the cream therefrom. There is no monopoly possible where brains or inventive genius is concerned, and the Theatre Owner no longer looks for quality pictures solely from some two or three sources. At least half a dozen producing concerns who do *not* operate theatres will make, and have made, pictures for this coming season which will far transcend in merit most of the recent output of the so-called "aristocrats" of producers.

In line with their decision to place all of their workings on a sound business basis, the Theatre Owners have arranged to have the Board of Directors develop in each regional zone facilities for better service to Theatre Owners and Exchanges alike, by appointing paid business managers who will be not only points of contact but who will render services of a nature hitherto only hoped for.

A recommendation was also made for the establishment of a Court of Appeals in re arbitration cases, said Court to consist of five members, two Theatre Owners, two exchange representatives and one unbiased party, preferably from another industry. This is along the lines of my suggestions contained in my series of articles "The Exhibitor's Place in the Sun," which ran recently in the Exhibitors' Herald and The Digest.

Every move made at Milwaukee was made with the avowed purpose of advancement, and we feel that that purpose has been achieved. We sought Unity—and Unity is an accomplished fact. We endeavored to instill our own abiding confidence in Independence into our fellow theatre owners, and we have succeeded beyond our wildest dreams. We tried to put on a firm business basis our entire proceedings, and our sterling associates justified our faith in them by using the brains God gave them — those same brains which they have successfully used in developing their personal business enterprises — and giving us the benefit of their counsel and support.

So, united, confident and businesslike, we approach the problems confronting us with the firm hope that Milwaukee will prove to have been the turning point of the Industry, from which, hand in hand, the Theatre Owner and Producer will go forward, with a better understanding — with more assurance of dividends for them both — to heights of success which neither could scale without the other. And being thus united to be freed forever from the fear and dread of domination or destruction at the hands of any one or two "all powerful" producing, distributing and exhibiting companies.

1925
DECLARATION OF INDEPENDENCE OF THE UNITED MOTION PICTURE INDUSTRY MILWAUKEE

WE, the undersigned, do solemnly swear to faithfully support the ideals of Liberty as fought for by our forefathers who signed the Declaration of Independence in 1776—to permit no conditions of oppression or slavery.

To lend our co-operation and support in keeping the Motion Picture Industry of the United States, and those Countries which are allied to us in trade, free to fulfill its service to the people; taking its place among the growing Industries.

To unite with all Independent forces for the protection and perpetuation of the Independent Producer and Theatre Owner, for through the encouragement of Independent effort we hope to attain the higher idealism of the Screen; and to make this Industry in which we are engaged a medium of entertainment, education, culture, commerce, fulfilling the destiny for which it has been ordained.

To be faithful to the trust imposed in us, and to the principles of Independence which has built our United States on a foundation of Liberty, "of the people, by the people, for the people," so help us God. Amen.

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Pictures in Winnipeg

By JOHN J. CONKLIN

"Zeebrugge" shown at the Capitol Theatre, Winnipeg, starting May 9 drew large business and was enthusiastically received at each performance. A prologue was staged, assisted by the Winnipeg Naval Brigade, which consisted in the firing of a large gun with blank cartridges. It was very realistic. The production is a remarkable faithful and clearly done bit of filming of this great naval adventure of the British and held the attention to the end. It is only a little over an hour show and there is considerable footage wasted at the start showing the theatre in London where it was first produced and the royal attendants. But it is something which every patriotic Canadian should see. There is nothing overdone and the maps and the moving warships shown in miniature thereon enables everyone to follow the story without difficulty.

* * * *

The-made-in-France "Madame Sans Gene" with Gloria Swanson in the title role, was the feature at the Capitol the week of May 4 and drew well, but not as largely as expected. It is really quite a charming picture and unique for the reason that studio sets were used only a few times in the first reel. All the other scenes were filmed around and in palaces which once housed emperors. Not only do you see famous vistas, rooms and halls, but you are introduced to a hundred fascinating and intimate belongings of royalty. The story from the French play is of a laundress who marries a lieutenant during the revolution and by the grace of war he becomes a marshall, and she a duchess. A great lady who can never learn to behave like a lady. Four charms she possesses, beauty, honesty, loyalty and whole-heartedness, but her manners are atrocious and she is the laughing stock and the despair of the court, and of Napoleon, who finally orders her husband to divorce her. But before long Napoleon is begging her to appear once more in court to show he values loyalty more than manners. Scenes of the revolution, bits in intrigue, serious notes furnish relief from the comedy. Miss Swanson deliberately makes some of the scenes slapstick comedy. Her roguery and good looks win approbation from the audience. The supporting cast of foreigners is adequate, a smooth and able one. The photography is a delight.

* * * *

"The Man They Could Not Hang" was shown at the Walker Theatre, the legitimate house in Winnipeg the week of May 11, at 75 cents top and did a large business, not so much on the merits of the picture as a film production but owing to the possibilities it had for advertising itself in the hands of James Travis, who accompanied the showing and put it over good. Many had read the story and desired to see the film version. Others were attracted by the mystery subject and others went to see it at the Walker which has the reputation of presenting only the best. The story is interesting but misses the high lights an American producer could give it. The climaxes might have been stronger. The incidental music and the various contraptions to add effectiveness were all there and added to the realism.

* * * *

You will greatly enjoy meeting "The Dressmaker from Paris" in the person of Leatrice Joy, which was the Capitol feature the week of April 27, with a prologue of imported models for the occasion. It was greeted with crowded houses at night and fair matinees. The story is a good one if improbable. The production is effectively staged. The fashion show with its red hot mammas on parade, is so to speak, a knock-out. All roles are acted with pep and intelligence, and Leatrice Joy is remarkably good.

* * * *

"A Kiss in the Dark" the Lyceum's splendid feature for the week of May 4, reveals Adolphe Menjou as a gentle philanderer. He is not guileless as a dove; neither has he any of the shortcomings of a serpent. He's just a soft-hearted, susceptible, fascinating son of the boulevardes, quite unable to refuse an amorous hour and an experience kiss to any pretty young lady who desires them. Aileen Pringle, usually cast in sympathetic adventuress roles, has a new sort of part in this picture. She's the one woman for the hero but understands him so well that she holds back her consent for a long, long while. Lillian Rich is the featured siren, a big boned, heavy featured, handsome woman. Nothing very bad about the lady but she does love to cheat mildly, and her determined pursuit of the man who wishes to be true, results in complications. The production is an effective clever skit, nicely staged and intelligently acted. Its from the play "Aren't We All." Everyone knows what a kiss in the dark means.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 4. TORONTO, CANADA May 23rd, 1925

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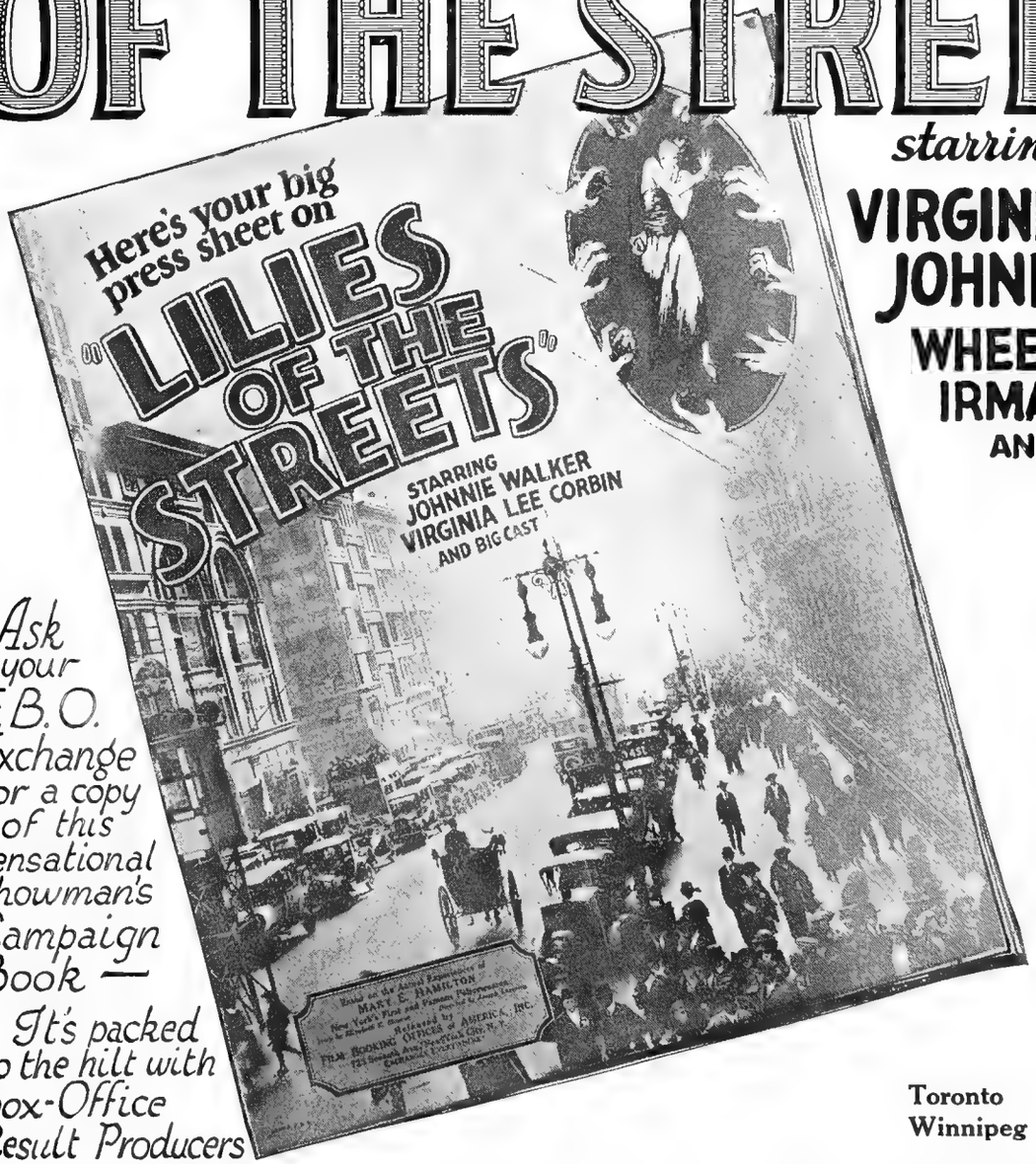

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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The Milwaukee Convention

THE passing of a resolution signifying a disapproval of the Monopolization of the Canadian Moving Picture Industry at Milwaukee; and voicing a condemnation of N. L. Nathanson and his associates, the Famous Players Canadian Corporation and the Regal Exchange for their monopolistic policies signifies very forceably that Canada is on the map and that the entire Picture Industry has its field glasses trained on her in addition to the focus of "The Spotlight." They're not going to be able to get away with it. They have been stopped just in time, in fact many had thought we had passed the eleventh hour, but the thing was so unholy, so unfair, so arbitrary, the methods employed so relentless and ruthless, so unprincipled that even those who were indifferent expressed themselves as disgusted with the apparent crudities.

It reminds me of an inexperienced executioner related in a story by Anatol France, who hacked away at a victim's neck, but despite untold cruelties could not sever the head, nor the jugular vein until even the spectators, accustomed as they were to atrocities, revolted and killed the executioner and his wife when she endeavored to help him finish the job. The story goes on to say that the maiden was restored to health and pardoned.

In Canada we have had a similar execution of our Picture Industry, but still remain alive and free; and our executioner has been condemned to oblivion.

Across the American continent tactics too clumsy for even a business man of below the average intelligence have been broadcasted in association with the Powers That Be; and the fact that thousands of delegates stood on their feet to voice their condemnation of such tactics is a splendid encouragement for the Independents here.

It will not be necessary to give up your theatres, Independent Theatre Owners, because of pressure nor a "freeze out" on product, the establishment of the Bureau of Trade and Commerce is a guarantee that you can remain in business. The M. P. T. O. A. is looking after Canada's picture interests, it will lend its support to keeping this Industry out of the grasp of monopoly, England, too, is looking on and France, continental Europe. We will see how dishonourable anyone can afford to be subject to such world-publicity.

* * * *

CONGRATULATIONS M. P. T. O. A.

THE M. P. T. O. A. is to be congratulated on the success of its Sixth Annual Convention, Milwaukee is a milestone in Picture History. At Milwaukee, Monopoly met its Waterloo. The Spirit of Independence was a live, breathing entity. Not made of the substance which feeds upon the vapours of the moon, but a healthy pulsating humanity. Independence was in the air, men looked it, spoke it, represented it. The Little Big Three must have felt the littleness of their ideality and the iniquity of their monstrous obsession. They must have been haunted as King Saul and Richard III. at their last battle. They must have felt themselves ostracized by all who are not obsessed by the Lust of Greed. They can now go back to the "Street" which is furnishing dollars and the Monopoly Greed and tell them it is possible to kill a man's body, but not his soul, which means that it is possible to control steel, coal, other industries, but not Moving Pictures, for it is not entirely earthy, it has had breathed into its nostrils the Spirit of Divinity.

* * * *

MILWAUKEE CONVENTION PERSONALITIES

IT would be negligent to forget to mention Milwaukee's achievement without the personalities which made Picture History at Milwaukee. I remember at school being asked whether the writers, or makers of history were the most important to humanity. I believe my choice fell upon the makers of history. So it is with the people who inspired and conceived the Milwaukee convention. Sydney S. Cohen, strong and confident of himself and his organization, confident in the purpose of the assembly and optimistic of its accomplishments, enthusiastic, yet harnessing the Steeds of Endeavor, directing, organizing, concentrating and centralizing constructive policies, rounding up the stragglers. Harry Davis handing out with solar plexus blows, no subterfuge, calling a spade a spade, confident and inspiring confidence, lending all his support to sound policies. Julian Brylawsky, co-ordinating necessities, eliminating superfluities. I. E. Chadwick, with his persuasive eloquence, artistic temperament and sound reasoning ability, Pete Woodnull, keeping them laughing and optimistic of success, Frank Keeney holding on like a bull-dog to the right idea, Trade and Commerce, Seider pleading for an approved contract, Mike O'Toole for community service, Nathan Burkan eloquent on the new idea, allocation of the product of the Little Big Three, Chas. O'Reilly pleading for Arbitration along lines followed by the Theatre Owners Chamber of Commerce, Carl Laemmle pleading for support as an Independent and supporting Independence 100 per cent., Solomon Levitan, State Treasurer of Wis., Theatre Owner at Madison, indignant and justifiably intolerant of "highwayman methods" of the Mon-

(Continued on Page Four)

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What Happened At Milwaukee In Bare Facts

ALLIED STATES became allied again with the M. P. T. O. A. which now has an organization across the American continent. Mobilization of Play Dates for Independents. Establishment of a Bureau of Trade and Commerce with $400,000 pledged by Independent Producers.

Affiliation through Board of Trade and Commerce with Universal Films and The Independent Motion Picture Producers and Distributors Association, other negotiations with other Independent Producers.

World-wide publicity on the necessity of maintaining Independent effort in Picture Industry and the condemnation of a Monopoly.

A linking up of Great Britain, Ireland and France, in connection with Freedom from Monopoly.

The proposal of regional districts of service to exhibitors and distributors; and the necessary publicity and exploitation to stimulate Trade and Commerce, not only between the Theatre Owner and Distributor, but the Theatre Owner and his public.

A resolution condemning the Canadian Picture Monopoly.

"The Exhibitors' Place in the Sun" as represented by the Film Dailies, the order becomes reversed, instead of the exhibitor being too insignificant to notice, the exhibitor becomes the Important Entity.

F. A. Enders, London To Distribute Gov't Pictures

F. A. Enders, managing director of Film Booking Offices (1919), Limited of London, England, has been the successful applicant for the contract to distribute the regular releases of the Canadian Government Motion Picture Bureau, Ottawa, throughout the British Isles, according to an official announcement by R. S. Peck, director of the Motion Picture Bureau in the Canadian Capital. The contract calls for the supplying of 12 prints of the Canadian subjects, released fortnightly, for distribution in Great Britain and Ireland. Mr. Enders was formerly associated with Sir William Jury, head of Jury's British Pictures, Limited, London, which formerly handled the Canadian releases. Exceptionally fine work is being accomplished at the Ottawa studio in the way of scenics, educational and historical subjects in one and two-reel lengths.

N. L. Nathanson Approves Remodelling Metropolitan Winnipeg, Man.

N. L. Nathanson, managing director, Famous Players Corporation, spent May 6 in Winnipeg and conferred with the western managers, but owing to the illness of Mrs. Nathanson on the return from Los Angeles, he had to hurry on to Toronto, and could not attend the dinner given in their honor at night which was presided over by H. M. Thomas, western division manager. Mr. Nathanson has approved the necessary expenditure on the Metropolitan Theatre to make it able to stage Pantages acts and will submit the proposition to the board of directors before his departure for Europe, May 15, with his family on a long visit.

It has been said "it takes money to make the mare go," it takes the same kind of material to make anything go. Why should the Bureau of Trade and Commerce be expected to perform miracles. True it is a self-starter, but we must furnish the oil and gasoline.

Milton Sills to Screen In Ottawa Valley

"Milton Sills is coming."

This was the message that was flashed in the Ottawa Journal to a gaping public a few days ago when the announcement was made that Sills who has been promoted to stardom, would "work" in the Ottawa district for his newest feature "The Comeback" in which he appears as a lumberjack. The Ottawa Valley is noted for its lumbering industry and Fred Stanley, technical expert associated with Earl Hudson of Associated First National at New York has gone over the ground to pick locations. Sills is scheduled to arrive in the Canadian capital on May 15 and will immediately go into the lumbering hinterland for the scenes.

F. B. O. Producers Completing Many Features

Fred Thomson, who is completing "The Bandit's Baby;" Evelyn Brent, who is starting "Smooth as Satin" under the direction of Ralph Ince; Maurice Flynn, just commencing "High and Handsome," his next comedy drama for Harry Garson, and Dick Talmadge, beginning a vehicle untitled thus far, are operating on the F. B. O. program. In addition, Leo Meehan is preparing the famous Gene Stratton-Porter novel now running in McCall's, "The Keeper of the Bees" and will commence work on that production shortly. Emory Johnson will also begin a big special within a week or two. These activities with "The Pacemakers," F .B. O.'s two reel series of H. C. Witwer stories, and two more short series subjects from the lot at the peak production.

EDITORIAL—Continued from Page Three

opolists, W. W. Watts, cheerful under oppression and confident that as a member of the M. P. T. O. A. he is going to get a square deal, J. C. Brady, Canada's old young War Horse, strong for Canada's rights and representation, Glen Harper and Bill Quinn strong for Los Angeles, not forgetting Myers of the Los Angeles Film Bulletin, Staab and Seegart working overtime and making good Milwaukee's hospitality. Young men and old all talking Independence, progress, talking sensibly. The spirit of organization, the spirit of doing, of accomplishment, not forgetting the British and French delegation, Canada included, Ontario, Quebec, Winnipeg. Mr. Gavazzi-King, president of The Cinematograph Film organization of Great Britain and Ireland representing three thousand members, and over here to learn how they can release themselves from the Unholy Thing, the Stench of Monopoly. As we passed into the Auditorium where the sessions were being held, there was a huge canvas called "The Flagellants." It showed how zealously this religious fanaticism for self-affliction took hold of the people of the middle of the Thirteenth century, self-inflicted tortures, maiming, in order to win the Favour of God. It made the passers-by think, how they allowed themselves to be beaten, in fact that they inflicted their own self-tortures in order to win the favour of the Little Big Three. It showed the absurdity of such slavery, it inspired us to be free of our superstitions, our weaknesses, to grow strong in self-respect, our dignity, our desire and right to be free, it fired the sessions subconsciously with the enthusiasm of Independence and an Intolerance for the slavery of Monopoly.

—RAY LEWIS.

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Pictures in Toronto

By HECTOR CHARLESWORTH

THE miracles of modern camera necromacy are exploited to the full in "The Lost World" founded on a novel published in 1912 by Sir Arthur Conan Doyle, some years before he had become an exponent of spiritualism. Sir Arthur began life as a medical man with a wide knowledge of biological science and the novelty of "The Lost World" lay in its descriptions of the collossal reptiles which inhabited this globe millions of years ago, and which have been patiently reconstructed by scientists from the data provided by their bones. Doyle presented an imaginary region at the head waters of the Amazon in which these primordial forms of life were supposed to have survived; and to give his scientific pictures interest for the reading public enveloped the whole in a story of love and adventure.

The story is interesting enough to make the film hang together as a drama but the interest naturally centres around the scenes in which the prehistoric collossi seem to move and have their being, and primaeval man reveals the loves and hates similar to those of the present day. There are museums and in one great park at Hamburg, Germany static models showing the scientists' recreations of these weird reptiles. The achievement of the producers of "The Lost World" was in making workable automatons modelled on these figures. Recently in New York I saw in the Astor Theatre where the film has been running for weeks, I saw one of these automatons; and it was marvellously ingenious, smaller in scale of course than it appears on the film but with all the movements of a live lizard. The manner in which illusion has been created by the photographers, so that the pictures seem to have been made from living creatures represents the quintesance of mechanical and scientific skill.

The story itself, dealing with the effort of a girl to find her father, as a member of a rescue party composed of well assorted and interesting characters is well acted. Bessie Love is winsome as the girl; and the inevitable distinction of Lewis Stone gives weight to the patron of science, Sir John Roxton. The youthful part of Edward Malone is pleasingly presented by Lloyd Roberts and Wallace Beery is splendid as the hard-bitten scientist Prof. Challenger.

* * * *

"Too Many Kisses" is a rather insipid and deceptive title for a film play primarily designed to present the scenery and peasantry of a small tract of no man's land in the Pyrenees mountain range which divides France and Spain. The Basques which inhabit it are supposed to be the oldest of European peoples and have curious customs all their own, which have excited the interest of archeologists. It is a strange conjunction which finds them and their little country the background for a movie comedy designed to exploit the good looks and sentimental acting of Richard Dix. The film credits the Basque maidens rightly or wrongly, with superlative virtue and modesty. Consequently when Mr. Gaylord a millionnaire who has mining interests in the Pyrenees learns of these qualities he thinks the country of the Basques an ideal place to send his son Richard, whose susceptibility to feminine charms is costing a great deal of money. The effort to make the lad concentrate on business rather than femininity is not so successful as the father hopes, for the virtuous peasantry show they have emotions when a good looking stranger is about. The whole story is rather thin but permits of some amusing situations and attractive photography. Richard Dix of course meets every requisite of the hero. Frances Howard is sweet but not very impressive as the Basque heroine. There are several able character actors in the cast which includes Frank Currier, Albert Tavernier and William Powell.

* * * *

The service of the screen in resurrecting plays long since dead, has been shown in the filmization of "Men and Women" written in 1890 by David Belasco and William C. DeMille, father of the noted motion picture director. It was one of the earliest American plays in which the extravagances of the idle social set were made the theme of emotional drama, through what were considered wild expenditures in 1890 pale in comparison with what goes on in New York today. Bronson Howard, Belasco and DeMille, Clyde Fitch and other less famous dramatists of the time took up the theme and played variations on it; but their theatrical moralties did not have much effect in checking extravagance because the subject as brought up to-day in the film version of "Men and Women" is as vital as it ever was. The play is very well cast. Richard Dix and Claire Adams are always very attractive in youthful roles, and I like Robert Edeson as a character actor on the screen much better than I did when he was a rather ponderous leading man in emotional drama. His Israel Cohen is a very fine study indeed and another very accomplished actor is Henry Stephenson who plays Arnold Kirke. Neil Hamilton and Flora Finch are also excellent and part of the interest of "Men and Women" lies in the manner in which interest is diffused over several characters.

* * * *

In "So Big" Colleen Moore, or whoever is responsible for her artistic destinies, has shown wisdom in getting away from the stereotyped flapper roles with which her name is identified, and tackling something of the type known in the profession as a "character part." It is a grievous mistake for any stage performer to let himself or herself get "tagged," i.e., identified with a single exclusive type of part. As a flapper, Colleen Moore never exercised much fascination over me, but I realized the peculiar sincerity of her emotional scenes. In "So Big" she has a really dramatic and effective part as a mother concerned for the future of her son. The idea of using costumes of the period (1887) adds quaint interest, though to some of us 1887 does not seem a very long time ago. The story is founded on a novel by Edna Ferber who once more takes her revenge on the Pennsylvania Dutch. The heroine's early marriage life as wife of a farmer of that type is cleverly and touchingly presented; and her later appearances as a prematurely old woman fighting her way in the world as a teacher in a small community, all for the sake of her boy permit of very admirable acting. Ben Lyon is excellent as the son, and the sweetheart role is charmingly presented by Phyllis Haver. Rosemary Theby is very clever as a restless young matron. Gladys Brockwell gives a fine study as an exhausted prairie wife and Wallace Beery has at last a really sympathetic part as a kind old Dutchman.

Miller Stewart Owner Ticket Selling Brokerage

Miller Stewart, manager of the Metropolitan in Winnipeg for two years, is now owner of a ticket selling brokerage in Los Angeles, covering all the large theatres in that city. He is meeting with co-operation from the managers of theatres.

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Twelfth Annual Fox Sales Convention Most Militant Assembly

All Canadian and United States Exchanges Represented—Programme Picture Ordinary Type Doomed—Fox News Presentation Lines Up Big.

THE twelfth annual sales convention of the Fox Film Corporation was the most important and most militant gathering ever held by the Fox organization. All of the United States and Canada Exchanges were represented by District and Branch Managers and a large number of salesmen and special representatives and there was also an unusual representation from exchanges in all the four quarters of the globe. William Fox was present, after a three month's absence at his West Coast Studios, where he has been in active supervision of the casting and production of the big specials for the coming season. Winfield R. Sheehan, Vice President and General Manager, was also present at all meetings and General Sales Manager, James R. Grainger had his first opportunity of getting in touch with the complete personel of the big field organization. It was announced that a new exchange will be opened at once in Milwaukee and that Jack Lorentz, formerly of the Seattle Exchange will be the Branch Manager.

An avalanche of enthusiasm was loosed when the announcement was made of the new and ambitious program of 1925-26 for everyone present realized that never before in the history of the industry has any single organization arranged for such a large and impressive group of photoplays All realized that the day of the ordinary program picture is over and that the new Fox policy of making only big supreme productions is a sure winner. In this phenomenal list of new offerings every one stands out preeminently as a big special production that will attract capacity crowds to a motion picture theatre.

The twenty-second annual insert advertising the Fox product for the season of 1925-26 new appearing in the motion picture trade magazines is the finest and most elaborate announcement ever issued by the company, was the general opinion expressed by the visitors. They commented on the fact that it marked a record for the Fox company in early announcements. It is greatly in advance of previous inserts in other years.

The pages of the insert, of which there are seventy-two, are printed in four colors throughout. All the illustrations are from the brushes of artists high in the magazine cover and studio fields. Each page was planned through weeks of painstaking endeavor with the object in view of producing an artistic creation of the highest quality. Particular attention was also paid to the lettering which, while being clear and legible reveals a new style in this branch of the art.

From the front to the back cover all the pages have been treated alike in points of artistry and brilliance of effect. Instead of being merely an advertising insert this workmanship has produced a souvenir program that is a delight to the eye as well as being thoroughly informative.

The field representatives were unanimous in declaring that it would be an invaluable aid to them in convincing the exhibitors of the general excellence of the Fox product for the coming year.

Don Stapleton Puts Over Big Music Week

Manager Don Stapleton of the Centre Theatre, Ottawa, Ontario, put across a "Music Week" feature all his own during the week of May 4 when he used two distinct orchestras, the Centre Theatre orchestra and the Orville Johnson band, for special musical numbers. Musical accompaniment for the pictures was also emphasized for the week, the idea being to attract attention to the manner in which music is being treated at the Centre. The feature picture was "Smouldering Fires."

Laugh Club Cards Bring Patrons to Liberty

When "The Last Laugh" played the Liberty Theatre, Kansas City, Sam Carver started a little club of his own called "The Liberty Theatre Laugh Club." But he didn't make it an exclusive affair; instead he had a lot of cards printed with the club's name at the top stating that 'this certifies *The Bearer* is a member in good standing and is entitled to all the laughing privileges of this club." Signed— Emil Jannings, with 'The Last Laugh'—Universal host."

Then, since "The Last Laugh" was made in Germany, he circularized all the German people in Kansas City with a letter on Liberty Theatre stationery *written in German.*

Film Stars Making "Winds of Chance" Lytton, B. C.

International film stars, including Viola Dana, Anna Q. Nilsson, Hobart Bosworth and Ben Lyon, who were at Lytton, B. C. for some time making Rex Beach's "Winds of Chance" under the direction of Frank Lloyd, have gone on to Pendleton, Oregon, to finish the work.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, May 22.—The drawing power of Gloria Swanson and company in "Madame Sans-Gene" has proved so strong that the film has been retained for a second week at the Capitol Theatre. Its attractiveness lies as much in the sound balance of the cast as in the story itself and the beautiful settings of Fontainebleu and other historic spots. Rarely has a historic story been told with so much regard for verisimilitude on the screen. Miss Swanson herself succeeds in endowing the portrait of the breezy, vulgar, but shrewd and good-hearted washerwoman with vitality, and the result is a pictorial presentation that carries conviction throughout.

* * * *

At the Palace there is an attempt, in the main successful, to tell the old story of the Lady of the Camellias in a modern setting. The tale is brought up-to-date in a plausible manner—for the silent drama. It is a dramatization for the films of the novel "Hail and Farewell" by William Hurlbutt, based partly on the written version and partly on the stage version in which Florence Reed played a wicked vampire.

Isabelle Echevaria, the vamp in question, determines to teach one Gerald Rexford a lesson because he did not succumb with sufficient completeness to her wiles on their first meeting. But to her chagrin she finds herself deeply in love with him, and planning to forget the past in marriage. Here Gerald's mother — his titled mama — steps in, and pleads with the vamp to let him go, that he may return to his forsaken fiancee. Of course, Isabella's better nature—after the better nature of most screen vampires — is in the ascendant, and she plans a very sentimental sacrifice on the altar of her purified love. (Soft music by the orchestra to dim purple lighting.) But just when all seems darkest, and suicide, if not something worse, is indicated, Gerald discovers the fond deception and returns to his darling Isabella in time to prevent such a shockingly un-screenlike consummation of her reformed passion. And they live happily ever after.

* * * *

It is a hackneyed enough plot, with little original to relieve it, but some very good comedy has been introduced to lighten the drama and to moderate the saccharine character of the sentimentality in which it bathes. Miss Barbara La Marr is the lovely vampire, and she has enough pretty clothes to wear to fill the soul of a crossing-sweeper with murderous jealousy. Mr. Conway Tearle as Rexford, and he portrays that gentleman with a dignity not always convincing when you come to think how impressionable Rexford must have been. Harry Morey is cast as a strong, silent man from the American West, where all the men are presumably silent because the echoes are so strong in the canyons and if your enemy hears you first he shoots quickest.

There are several other well-known artists in the cast, which succeeds in playing up to the principals with more than usual effectiveness and which is thoroughly competent to lend the various roles at least the significane of human portraiture.

* * * *

"Daddy's Gone a-Hunting," at the Strand, tells a most improbable tale of a young artist who leaves his wife and baby in New York and goes off to Paris to seek inspiration, finds it, but loses all affection for his family in the process, so that on his return home he finds it impossible to live with her and she is compelled to take up her residence with some millionaire friends, the young son of whom rapidly develops a crushing passion for her. The baby dies. The artist paints his masterpiece, and then—how eminently probable—his wife returns to him, and all is well when the fade-out lets the audience out also.

Of the most unlikely material, this, but no more improbable than the majority of these machine-made jarns designed to provide people who do not think with something to stir their sluggish brains. It is at any rate relieved from failure by the excellent acting of Percy Marmont — who will be remembered for his share in "If Winter Comes" — as the artists, and Miss Alice Joyce as the wife. Miss Joyce is lovely to look at, and intelligent enough to play her role in a quiet way. The scenes are well set and consistent. The titles are well written.

* * * *

A significant sidelight on the methods of the Trust is provided by the fact that the Fox Film Corporation have fallen foul of Mr. Nathanson by sending "The Iron Horse" into the Princess for showing at the end of the month. It is reported that the Toronto Czar has notified the Fox people of his anger and has further intimated that unless they cancel the booking he will refuse to book any of their other pictures in any of his houses in Canada. To date the threat has not had the result hoped for. Indeed, it is hardly to be thought that the Fox Corporation will allow themselves to be browbeaten in such a manner. They are fortunately in a position where they are not dependent upon any one control, and as they book independently when and where they like, it is not improbable that the Trust will find itself defied for once.

* * * *

The film version of Kathleen Norris' "Butterfly" at the Strand does not call for extended review. The story has been fairly well reproduced, but it reads better than it appears in the silent drama. Laura La Plante is the heroine, and she plays her part well enough, but without distinction, and the whole film seems to lack solidity and substantial foundation. There is a good deal of amusing detail, it is true, but it seems to have been injected into the story—not to be the natural outcome of the natural action.

"The Denial," in which Claire Windsor appeared at the same theatre during the latter half of last week, is a much better film in every way. It is a very dramatic and yet simple tale. The story of a group of people about a quarter of a century ago, and the way in which the mother ran things to her own liking, evidently causing her husband's suicide and ruining the lives of her two children. it strikes a natural note at all times. Miss Windsor is seen in a dual role, both as a stately old lady and as a vivacious young girl, and she accomplishes each with a finish and a polish that stamp her work as well-balanced and thoroughly competent. The settings are remarkably good. The atmosphere of the period has been well caught and transferred to the screen, both as to manners, costumes, and customs, and the titles are exceptionally well done. The action in the story is faithful to life, at no time exaggerated, convincing in all essentials, and marked by fidelity to fact. The acting generally is both realistic and effective. It made a big impression on the audiences.

Walter Deering, an old theatrical manager of Winnipeg, who has had long experience in Winnipeg theatricals, has been appointed manager of Starland Theatre in Winnipeg, and T. Walmsley, recently of Vancouver, has taken Mr. Deering's place at the College Theatre.

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C. J. Pettijohn Presents Arbitration Board Arguments, Toronto

Special Meeting, May 21, 1925, King Edward Hotel, for Purposes of Acquainting Canadian Film Industry with Arbitration Board.

Mr. C. J. Pettijohn, representing the Hays Association in Toronto, presided at a luncheon meeting organized for the purpose of acquainting distributors and exhibitors with arbitration as advocated and introduced by the various Arbitration Boards throughout the United States. Among those present were the following New York representatives:

Mr. Abe Berman, United Artists; Mr. Bunn, First National; Mr. C. J. Pettijohn, Hays organization.

General Managers of Exchanges in Canada:

Arthur Cohen, Regal Films; Ira H. Cohen, Fox Film; Louis Bache, First National; Claire Hague, Canadian Universal; Phil Reisman, Famous Lasky.

Branch Managers of Exchanges:

W. A. Bach, Famous Lasky; J. Hunter, Famous Lasky; Jack Welch, Regal Films; B. D. Murphy, First National; H. Law, Canadian Universal, L. Klarr, Canadian Educational; P. C. Taylor, F. B. O.; J. Berkan, United Artists; J. O'Laughlin, Fox Films; W. Reid, Fox Films.

Exhibitors:

Messrs. Wilson, Winnipeg; A. C. Crowe, Peterboro; S. Ulster, Victoria Theatre, Toronto; H. Ginsler, Iola Theatre, Toronto; Adam Baillie, Cum Bac Theatre, Toronto; M. Gebertig, Bluebell, Toronto; J. Smith, Cum C Theatre, Toronto; Sedgewick, Famous Players, Toronto; Bernstein, Loew's Theatre, Toronto; Wm. Reeves, Kitchener Theatre, Toronto; Mr. C. Trembly, York Theatre, Toronto.

M. P. D. & Exhibitors Association:

John A. Cooper, The Secretary of Ontario Division of M. P. T. O. was also present.

The additional clause "O" which we are advised is to be inserted in the present contract, relates to Arbitration is as follows:

CLAUSE "O"

O: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal right of either hereunder, each will submit to the Board of Arbitration (established or constituted pursuant to rules and reuglations now on file in the office of the Motion Picture Distributors and Exhibitors of Canada, in Toronto, Ontario, and identified by the signature of its President, a copy of which will be furnished to the Exhibitor on request) in the city wherein is situated the branch office of the Distributor from which the Exhibitor is served, all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice from time to time adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right by trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other film service contract providing for arbitration which the Exhibitor may have with this or any other distributor or to abide by and forthwith comply with any decision of such Board of Arbitration upon any such claim or controversy so submitted, or if the Exhibitor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify this or any other Distributor in requiring security in dealings with the Exhibitor, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding $500 and not less than $100 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any, to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven (7) days after demand, the Distributor may at its option by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under any film service contract which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision and award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any Exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this section O shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the laws of the Province of Ontario.

The parties hereto agree that every existing contract between the parties hereto shall be and hereby is amended so as to include the foregoing section with the same force and effect as if originally incorporated therein.

The M. P. T. O. Ontario Division at its recent luncheon meeting passed a resolution in accordance with the stand taken by the M. P. T. O. A. that Arbitration predicated on an unfair contract which is at present in order, cannot arbitrate in fairness to the exhibitor. A committee of the M. P. T. O. A. worked out certain proposals in connection with an approved stand and contract, the report was submitted by Joseph Seider, president of the New Jersey Theatre Owners at Milwaukee, and covers the Arbitration situation also. The exhibitors should bear this in mind, no company can force the exhibitor to sign a contract with the additional arbitration clause inserted. Also that on signing this contract he foregoes the rights which he has as a citizen to appeal to a court of Justice; and should he force such an issue, the decision as rendered by the Arbitration Board would be given to the court and would prejudice the re-opening and judgment of his case.

Board of M. P. T. O. A. Directors Elected at Milwaukee

The following Board of Directors was elected after the Allied State forces came in. The Board was increased from twenty-five to thirty members in order to give the Allied States larger representation:

Glenn Harper, California; A. Elliott, New York; Sydney S. Cohen, New York; Harry Davis, Pittsburgh; L. M. Sagal, Connecticut, John A. Schwalm, Ohio; A. Julian Brylawski, District of Columbia; Frank A. Keeney, Pennsylvania; Nathan Yamins, Massachusetts; Joseph M. Seider, New Jersey; Eli Whitney Collins, Arkansas; J. J. Harwood, Ohio; J. H. Whitehurst, Maryland; Fred C. Seegert, Wisconsin; E. M. Fay, Rhode Island; Fred Dolle, Kentucky; M. E. Comerford, Pennsylvania; L. B. Wilson, Kentucky; Jake Wells, Virginia; W. W. Watts, Illinois, from the M. P. T. O. A.—A. A. Kaplan, Minnesota; J. Miller, Illinois; Charles N. Than, Illinois; J. C. Ritter, Michigan; W. A. Steffes, Minnesota; R. R. Biechele, Kansas; H. A. Cole, Texas; Glenn Cross, Michigan; G. C. Rice, Iowa and A. C. Zering, Indiana. Mr. Sydney S. Cohen was unanimously elected Chairman of the Board. "Pete" Woodhull was elected President and L. M. Sagal, Treasurer. Vice-Presidents, Executive Committee at large and other Committees to be elected when the Board meets within the next two weeks.

Before Buying Pictures Read The Digest Advertising Pages.

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"Rothapfel Books F.B.O.'s 'Drusilla With a Million'"

"The Spotlight" Picked it as a "Natural." "That Devil Quemado" Also Makes Hit.

That every wise showman picked F. B. O.'s latest big thriller "Drusilla With a Million" for a capitol presentation. Twenty-four sheet stands were very much in evidence, also the exploitation and publicity must have been read by millions passing through the subways. One of the sheets were headed "What Would You Do With A Million?"

In connection with this F. B. O. Rothapfel stated "It is one picture in a million," we hate to say we told you so, but you know "The Spotlight" picked it for Class A, a natural winner in the issue of May 9th. All New York film circles are talking about it and incidentally "That Devil Quemado" another F. B. O. gets in Class B. issue of "The Spotlight" for being a picture of real merit. But here you are read for yourself.

CLASS B—GET BEHIND THESE —Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box office results.

CLASS B

"THAT DEVIL QUEMADO"

(F. B. O.) This drama of dashing adventures and picturesque romance ought to establish Fred Thomson among the leading daredevils of the screen. The story is of the type made popular by "The Mark of Zorro," and concerns the adventures of a college-bred youth who returns to the land of his Spanish ancestors. Thomson, a graduate of Princeton and champion all round athlete while in college, is a most human and personable hero, who will if he continues to get such excellent stories as this, soon become one of the prince favorites of action pictures. Gloria Hope is fine as the proud Eastern girl who finally succumbs to his charm, while Alan Roscoe is sufficiently sinister as the other fellow.

Boost this one big, with no fear of disappointing your patrons, and you will be rewarded by having established another name which will draw customers to your theatre.

Winnipeg Picture Industry Resents Being Classed With Bootleggers

Delegation Calls on Mayor Webb who Retracts Personal Application but says Business Going that Way if it Continued as it has.

The motion picture theatre men and the managers of film exchanges waited on Mayor Ralph Webb, Winnipeg, to have an explanation of what he meant when he said to the Women's Council of Winnipeg recently that the films were worse than the bars and the dope peddlars. There was a big representation present and several members spoke. In reply the mayor said: "I did not say that the men in the motion picture business were no better than bootleggers and dope peddlars, but I said that the business was coming to that if it continued the way it was headed at present. So far as making an attack on the Winnipeg film men, I had no intention of doing so and will withdraw my remarks that indicated that, even to running a half-page advertisement in the daily press, if you say so." He further stated that he was talking at the time to a national council of women and was referring to the trend of the motion picture business the world over. "I blamed the censors for the class of pictures shown and I still blame them," he stated. Following the mayor's explanation that the attack had not been launched on the business in Winnipeg, the delegates accepted the apology and the meeting broke up harmoniously. George Law, D. E. L. Fisher, George Graham, Helmer Jernberg, Walter Davis and Charles Meade were the speakers.

Centralization of Censorship To Cut Overhead

The film exchanges of Calgary, Alta., have asked the government of Alberta to transfer the censor's office to Calgary. It is now located in Edmonton, and as all the exchanges are in Calgary it is claimed it costs the exchanges $20,000 a year in express and film charges sending the films to Edmonton to be reviewed. The attorney-general has advocated transferring the office of the censor to Winnipeg to work with the Manitoba and Saskatchewan censors as a means of saving expenses to the province. This centralization has long been advocated by film exchanges.

Cecil B. DeMille Scheduled as Independent

And comes to us from the publicity director of Cecil De Mille heralding him as an Independent "Cecil B. De Mille's recent shift to an Independent status has attracted wide interest."

Under contract to him the following artists of his Stock Company:

Leatrice Joy and Rod La Rocque, stars, Jetta Goudal, Vera Reynolds, Robert Edeson, Lillian Rich, Robert Ames, Edmund Burns, Helene Sullivan, featured players, and the following supporting artists, Majel Coleman, Sally Rand, William Boyd, Louis Natheaux and Jocelyn Lee.

Writers include Jeanie McPherson (author of "The Ten Commandments,") Beulah Mary Dix, J. C. Hawks, Bertram Millhouser and Elmer Harris.

Directors are Cecil B. De Mille, Rupert Julian ("The Merry Go Round," "The Phantom of the Opera,") Paul Sloan, Frank Urson, Paul Iribe (of Paris, France).

Executives include: Fred Kley, General Manager; L. M. Goodstadt (for seven years casting director, Lasky studio) Assistant General Manager; Barrett C. Kiesling, Publicity Director; Henriette Dallett of Paris, France, Wardrobe designer.

If Cecil B. De Mille continues to release them to Producers Distributing Corporation who release in Canada through the Regal, partly owned by the Famous-Players Canadian Corporation, how can he be Independent?

Metropolitan Theatre, Regina Re-Opens Its Doors

After being closed several months the Metropolitan Theatre, Regina, Sask., was opened recently under new management. The house was leased by the Paramount Western Corporation, and they kept it closed. On the expiry of the lease, George Broder, the owner, took it over and opened it under the management of Major J. Graham, who will also manage the Grand, which he has been operating for some time. Many improvements were made to the interior before the opening.

"Lefty" Flynn "The No-Gun-Man"
F. B. O.

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J. L. Grainger States Fox Will Spend Big Money

Will Produce Number of Subjects in Western Canada.

Scenes from Western Canada will feature some of the Fox Film productions, according to J. L. Grainger, general manager of the corporation, New York, who was in Winnipeg the week of May 4. "We are going to spend an immense amount of money in Western Canada," stated Mr. Grainger to the daily press, "so as to ensure getting the best results. We shall produce quite a number of subjects in Western Canada. Next Fall we intend to film James Oliver Curwood's novel "When the Door Opens" while "The Iron Horse" which shows shortly in the West will be dedicated to Sir William Van Horne. Mr. Grainger expects 1925 to be a bumper year for film companies. German film agents were very active in United States and were making some headway. "My firm intends to concentrate more on British and Canadian authors," he said "than we have done in the past. We film companies have done well up to date but the authors are now having their turn and payment of $100,000 for a story is not unusual these days." Mr. Grainger held a convention of the Western agents of the company while in Winnipeg.

Universal to Develop Two New Stars

FOLLOWING its policy of developing its own stars Universal is now grooming two well-known screen faforites for stellar roles. They are Fred Humes and Edmund Cobb. These two are to be given their chance in two reel western plays. Cobb's first picture with Universal as a star is to be "A Two-Fisted Fighter." Humes' first starring vehicle has not yet been selected.

Humes has been a member of the Universal fold for some time, playing in minor roles. His big chance came in "Lorraine of the Lions," a Universal-Jewel starring Norman Kerry with Patsy Ruth Miller as the feminine lead. Humes was given the part of Jobo, the Ape. Though hidden beneath the hide of an ape Humes refused to allow his own ability to be hidden also. The result was a masterful portrayal of a role that in other hands might have been merely mediocre. Humes was born in Cheyenne, Wyoming.

Cobb was born in Albuquerque, New Mexico. He has been a cowboy. Before going into pictures he played on the speaking stage. He has been seen in "The Law Rustlers," "Playing It Wild" and other well known pictures.

DO YOUR LITTLE BIT

Exhibitors, the subscription to The Digest is $2.00 a year. If you feel that this paper has given you any service individually, or has served in the Picture Industry in Canada, you can prove your appreciation by sending in your $2.00. Remember it is costing this paper thousands of dollars to fight the Battle of Independence. Do your little bit.

Ontario Declares War On German Films

Ontario is so patriotic it cannot forget that Germany declared War on France. In order to keep this memory an evergreen, it continues to be at war with films made in Germany, while France, somewhat closer to her tragedy and with infinitely more reason to be on the offensive, forgets what happened during 1914-18 and exchanges German super features with French super features. For instance, the producers of the Nibelung, a German production, exchanged with the producers of "The Miracle of the Wolves," a French production for distribution in their respective countries. "The Dagger Line" an Aubert production, French, was exchanged for "The Last Laugh," German made. Will Ontario earn for itself the Nessus shirt of Ridicule with France playing German-made pictures, what is her alibi for German exclusion.

TORONTO RECEIVES SHOCK WHEN BARNEY ALLEN CROSSES "THE DIVIDE"

Toronto's Picture Industry was shocked at the sudden death, following an operation, of Barney Allen, father of the well-known Allen Bros. and creator of the Allen Theatre Enterprises of recent fame.

The late Mr. B. Allen is survived by a wife and four sons, Jules, Jay, Herbert and Sol who were all engaged in the Film Industry.

The deceased was born in Pennsylvania but became a naturalized Canadian citizen many years ago. The first picture operation of the Allen family was a store show in Brantford, Ont., about 1911, a chain of these stores followed. The family then moved to Calgary; and after a sojourn of about seven years in Western Canada, came to Toronto, making this city the headquarters for their vast picture enterprise. The recent failure of the Allen Theatre Limited and its absorbtion by the Famous-Players Canadian Corp. marked the close of a meteoric rise, not uncommon in picture history. At present Messrs. Jule and J. J. Allen are interested in the distribution of several English pictures. While Herb. Allen is the managing director of a chain of theatres in the Ottawa Valley District, Canada.

Western Canada Waiting For Monopolistic Move

Not long ago there was an announcement that N. L. Nathanson was acquiring theatre property out West. Out in the open spaces they have not much use for limited territories, they are positive in their likes and dislikes, I should say primitive. The lust of gold, after the California Gold Rush faded out perceptibly. Men found out in territory where they were not cramped, that there was no necessity for pushing, nor squeezing. I don't think it would be healthy to try and establish monopolistic tendencies "Out West."

Famous-Players Patriotic Line of Defence

Sometime ago, at the time to be accurate that Keith persisted in buying a theatre in Ottawa, Mr. N. L. Nathanson is alleged to have informed the public that his company was financed by Canadian capital; and that as a Canadian enterprise, he would not stand for American aggression. He forgot to mention that Famous Players Canadian Corp. is a subsidiary company to the Famous Players Company. At that time there was some talk about going to England to put over a flotation of the Canadian company, the statement was attributed to N. L. Nathanson, but after England grew peevish it was reported that N. L. denied he ever made such a statement. Unless he changes his mind again, he is scheduled to sail on the Berengaria, May 27th and the rumours in connection with English flotation are again in circulation. Meanwhile, the English are maintaining a patient watchfulness. I would like to be there to watch the fun, should any flotation in connection with N. L. or Beaverbrook's interests develop. The other Famous Players Surprise Party in London about five years ago was very entertaining.

Manitoba Amusement Taxes $182,000 Covering 8 Months

Amusement taxes paid by the theatres of Manitoba for the 8 months period ending April 30, aggregated $182,000. It exceeded by $2,000 the government estimate.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 5. TORONTO, CANADA May 30th, 1925

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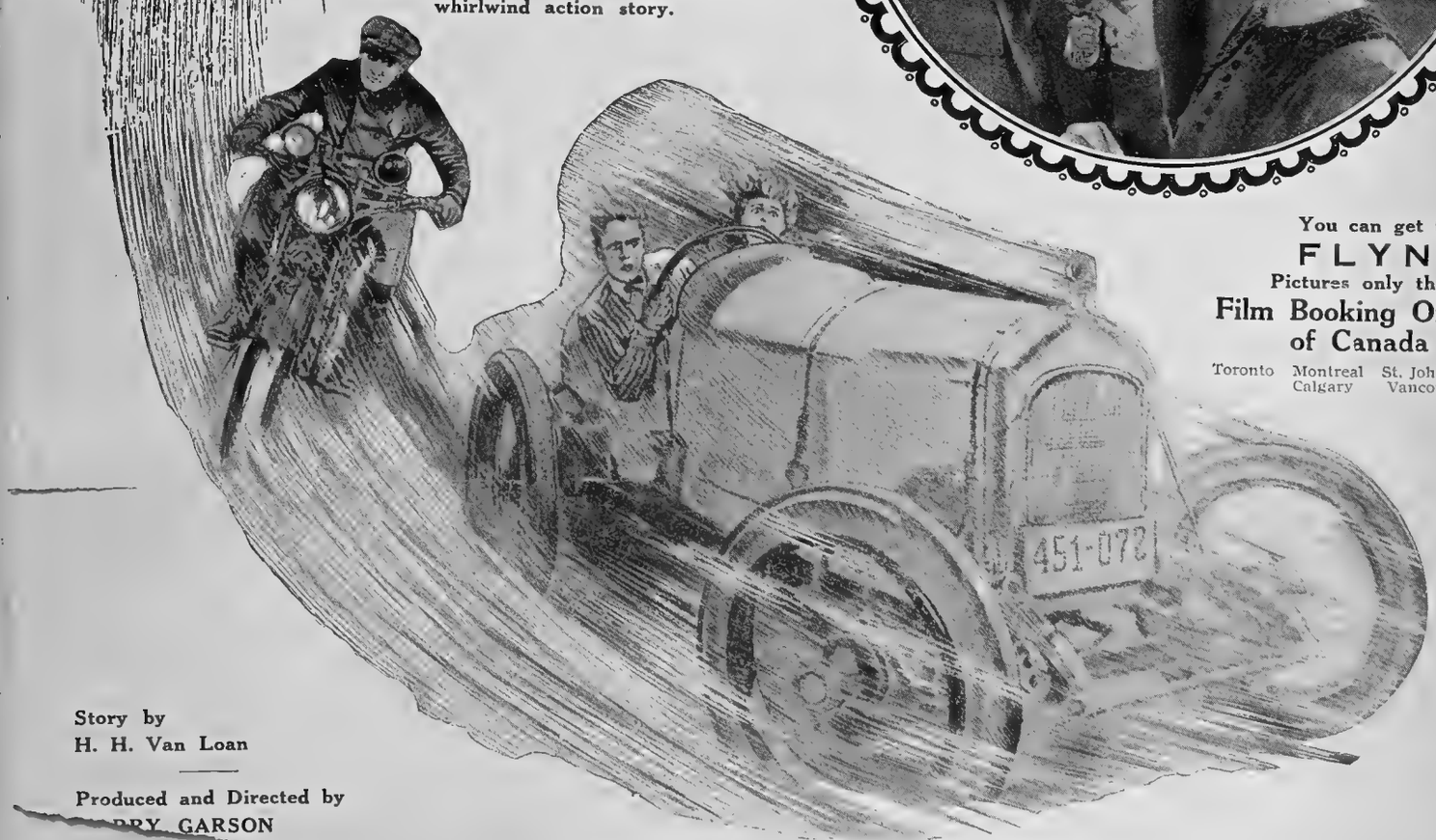

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Nathanson Denies Monopoly

THE following article appeared in The Film Daily headed, "Nathanson Denies"—

NATHANSON DENIES

N. L. Nathanson, managing director of the Famous Players Canadian Corporation, Ltd., yesterday sent this publication a denial of the charges made against the company by Ray Lewis at the Milwaukee Convention last week. His letter stated:

"My attention has been called to the speech made by Ray Lewis at the Milwaukee Convention as reported in your issue of May 15, in which she has launched a furious attack upon the Famous Players Canadian Corp., and myself, its managing director.

"I have paid absolutely no attention to any remarks emanating from Miss Lewis or The Digest, which is edited by her, but as her statements at the Milwaukee Convention have no doubt received wide publicity and were so at variance with the facts, I thought it advisable to deny the accusations and other statements made by Miss Lewis. Her statement that I attempted to suppress the type of news that she was publishing in The Digest by offering her $20,000 advertising per annum (or any other sum for that matter) is entirely false. I have never at any time made any attempt to suppress Miss Lewis' activities or editorials nor will I on any future occasion accord her the dignity of answering any of her utterances, as her statements are always too irresponsible to command serious attention by those who have knowledge of the true facts and conditions of the Industry in Canada."

Nathanson also declared that there are more theatres open in Canada today than five years ago when Famous entered that field. Miss Lewis charged Famous had closed 250 Independent houses in the Dominion.

In reply to Mr. N. L. Nathanson's denial in connection with statements made by me at Milwaukee, I reiterate that every statement which I made is true, he did try to bribe me into silence through promising, and giving me advertising, he did threaten to put me out of business if I did not stop publishing the information which I did and change my editorial policy which was opposed to monopoly. He did influence my advertisers to withdraw advertising from the Canadian Moving Picture Digest and I am being paid today for space under contract, the companies not utilizing their space. He did attempt to foster and encourage another Film Paper in order to put The Digest out of business, he did inform possible advertisers in New York that no one read The Digest, it had no value, he did in every way legal and illegal try to suppress and injure my publication and through other agencies attempt to bribe me into silence.

He has certainly attempted to monopolize the Canadian Picture Industry. He has secured distribution for Trade Marks and "buried them." He has broken contracts with distributors, paying less than he promised for pictures, he has broken contracts with distributors leaving thousands of dollars worth of unplayed dates unpaid for and unplayed. He has purchased and acquired theatres and killed them systematically, also closed them. He has monopolized product in the zones in which Famous Players had theatres, sending out a notification that pictures in certain zones shall only play his company's theatres. He has endeavored to break up the organization of the M. P. T. O. in Canada through the service of "double-crossers" and offered Mr. Sparrow of Montreal, according to Sparrow's own statement, $500 as dues, if he would break the Quebec Division away from the Ontario and from the M. P. T. O. A., besides other considerations. Where did Mr. Gould come from and who purchased the lease of a little theatre for him in Quebec? Why did he pay nearly five times the dues he was supposed to in order to camouflage his true position, a hireling of the Monopolists. And he is now Manager of the Regal Exchange in Winnipeg? After being called a traitor in Montreal by members of the M. P. T. O. and "drummed out" of the organization of which he had no right to be a member, he simply camouflaged his way in under the direction of the Monopolists, was no authentic exhibitor, to destroy the Independent Exhibitors' organization.

If Mr. N. L. Nathanson wants me to state some other facts even more enlightening than those which I have stated I have plenty of them, "written statistical facts" to corroborate what I say; and I have the concrete evidence to back up the statements which I have made at Milwaukee. If Mr. Nathanson is so certain that I am libelling him, he has an opportunity for legal redress. How about appearing before the T. O. C. C.? Of course Mr. Nathanson cannot be expected to say that I told the truth about him, that is only natural, but since the entire Industry in Canada know that I speak the truth, through observation of his tactics and their experiences with him, since the distributors in the U. S. know his tactics also from their experiences with him, who does he believe is likely to swallow his denial?

Darius III. was a mighty king. The tribute system installed by the first Darius and carried on by the third, established a supreme monopoly. Darius was destroyed. Remember that Mr. N. L. "Those who go up like rockets come down like sticks." Why deny the truth? Admit it and commence to clean house. I will treat you as honourably as did Alexander the Great, Darius—he had Bessus, who murdered Darius, murdered—he gave Darius a King's burial—he committed no violations against the Queen and household of Darius. He showed that revenge is the vice of slaves, there is no malice in my opposition to you, you represent wrong principles, these must be opposed and destroyed for the sake of the "greatest good to the greatest number;" it might be you, or anyone else. Destructive forces select characters which they can handle to destroy the good. Because you were selected to destroy Independence through monopoly is no reason why you need remain enchained by this evil. Release yourself and be a man, and don't voice silly denials to an Industry wherein there are hundreds of men who know you and knowing you intimately know that what I said of you must be true, they have had business dealings with you—Don't make yourself ridiculous—Your reputation at least gives you credit for being shrewd—and as for being "irresponsible," thank you for the compliment—they said the same of Socrates, the father of philosophy, when his judges gave him hemlock to drink.

—RAY LEWIS.

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Pete Harrison Writes Will Hays Regarding Film Arbitration Boards

Harrison's Reports Have Received Numerous Complaints in Connection with Producer-Distributor Controlled Theatres Having Representatives on Board.

The Digest is in receipt of the following letter mailed to Mr. Will Hays by Pete Harrison of Harrison's Reports. It is particularly worth reading in view of the visit of Mr. C. J. Pettijohn to Canada for the purpose of introducing the Arbitration Boards here. During the meeting the question was asked "can a producer-distributor controlled theatre have a representative on the Board?" Mr. Pettijohn informed the questioner that such representation was possible and allowed, but that no exhibitor with producer affiliations could be elected to the Board as an arbitrator.

There appears to be a difference between the individual exhibitor who may be affiliated with a producer-distributor, and the producer-distributor controlled theatres, as Mr. Pettijohn pointed out if the latter were disallowed, Famous-Players, Regal, etc., could not have representation.

May 18, 1925.

Honorable Will H. Hays, President,
Motion Picture Producers & Distributors of America, Inc.,
469 Fifth Avenue, New York, N.Y.

"My dear General Hays:

"Many complaints that have reached me from exhibitors who have at some time or other come before a Joint Arbitration Board gives me reason to believe that the exhibitor representatives on these Boards are often managers of producer-distributor controlled theatres.

"In reading over a copy of the rules that are on file in your office as part of the Standard Exhibition Contract, I note under ARTICLE I—Election of Board of Arbitration—the following:

" 'The Board of Arbitration shall consist of six persons, three of whom shall be members of the Film Board of Trade, called distributors' representatives, and three of whom shall be proprietors or managers of theatres in the zone where the Film Board of Trade is located, called exhibitors' representatives; provided, however, that in no event shall such exhibitors' representatives be managers of theatres owned or controlled by producers or distributors.'

"Feeling that it is your desire to have the exhibitors assured that the Joint Arbitration Board trials are conducted in a manner above suspicion, I am prompted to request that a list of theatres owned, controlled or booked by the various producer-distributor members of your organization be made public at the earliest possible date.

"Such an act on your part will, I am certain, remove the growing suspicion of bias that now exists in the minds of exhibitors throughout the country, and bring about a renewed confidence and readier co-operation in the work of arbitration.

"I am sending a copy of this letter to each of the editors of the trade publications so that, when the list is prepared, it may be given the widest possible publicity, thus affording such exhibitors as are brought before these Boards an opportunity to exercise their contract right of challenge.

"Most sincerely yours,
"P. S. HARRISON."

W. Ray Johnston Pres. Rayart Pictures Sells England Product

W. Ray Johnston, president of Rayart Pictures, announces the sale this week through Richmount Pictures of the serial, "Battling Brewster," and also of the following features: 'Lighting Romance," starring Reed Howes; "Midnight Secrets," starring George Larkin, six "Whirlwind Westerns" starring Jack Perrin, and "The Pell Street Mystery" starring George Larkin, for the United Kingdom.

Mr. David P. Mountain, president of Richmount Pictures, who is now in London, consummated the deals.

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John Cooper, Chairman Hays Canadian Organization Gets "Czaristic" Publicity

I WONDER if the Hays Organization knows what happened to the Czar of Russia? For the benefit of those who have not been reading the papers, "he is dead," a ghost of a former glory. Alive he was about as popular as Nero, you know the fellow that had a habit of feeding his lions with Christians.

Mr. Will Hays cannot feel flattered by being heralded as the "Czar" of the Movies—The association which he represents has been called various unpleasant names, because of its monopolistic membership—Now a "Czar" and Monopoly, are synonymous, as oppressors the titles fit into each other exactly. Why doesn't Mr. Hays publicity department select another title for him if they wish to invest him with kingly dominion. Might I suggest "Emperor Hays," "King Hays," "President Hays"—that is if the U.S. cannot rid itself of its early pre-1776 heredity, a love of royal titles—Rajah Hays, Sultan Hays, Osiros or Zeus Hays, in imitation of Egyptians and Greeks who gave their rulers the names of their gods; or if you do not wish to be heathenish, why not Almighty Hays—this is either Christian or Judaic—poor Will Hays, to be called a "Czar" is really a terrible slam as they say in English. Being a 100% American, I wager he would prefer being called plain Will Hays. Incidentally, the Monarchistic publicity has spread to Canada—one of our leading Sunday papers had a photo of Will Hays, with captions — The Czar of the Picture Industry in the United States and vis-a-vis a photo of Col. John Cooper, chairman of the Canadian Hays Organization, and captioned as the "Czar" of the Canadian Film Industry. We hate to take advantage of a situation by going to the press and informing the public that Col. Cooper's kinship with the Canadian Film Industry stops with the Hays Canadian Association. Really, it is too bad, this rushing into print and assuming a Czarship in a country which is British and progressive — Who are they trying to fool — the public? The public talks to the Manager of the theatre it visits, and in Canada about nine hundred Independent Theatre Owners will say, to that portion of the public that reads the "Czar" story, and asks who is this "Canadian Pictur Czar?" — "Don't make us laugh!"

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Carl Laemmle's New Plan to Protect Small Exhibitors

$1.00 Reel Programmes for Houses Changing Daily or at Least Three Times a Week.

CARL LAEMMLE took a very decided stand at the Milwaukee Convention in connection with Independence. The following plan to perpetuate the small Exhibitor has been introduced by Universal. In connection with Canada the $1.00 *a reel will be applied to houses that change their programmes at least three times a week or daily. As explained by an official of Universal on two changes a week, the actual cost of distribution would not be covered.*

The Universal statement concerning the new plan is as follows:

"Carl Laemmle has taken another far-reaching step in the interests of the small exhibitor. It is the inauguration of a Complete Service Plan, by which any exhibitor may get complete film service at a hertofore unprecedented service fee. In the case of the small, one, two and three nights-a-week house, the service may be the means of keeping him alive and keeping his house open. It is a plan made to order for the small exhibitor.

"The Complete Service Plan is Laemmle's latest step in the continuation of his "live and let live" policy. It is proof positive that he is on the level with the exhibitor and that he means to take every possible step necessary to keep the small theatre open and the small exhibitor independent.

"The Universal Chief recently proved his assertion that Universal's theatre purchases were for outlet only, by offering to sell Universal product over the head of any Universal house, and even to sell any Universal theatre itself, providing he were assured an outlet for Universal pictures in the community involved. Another recent development of the Laemmle "white treatment" policy was the inauguration of a Cost Plus Ten Per Cent basis for selling Universal pictures. The new Complete Service Plan marks a new phase of Laemmle's willingness to make extraordinary concessions for the welfare of the exhibitors whose good-will and success have been close to his heart during his entire picture career.

"The Universal service under the new plan includes the Universal Jewels of "The Signal Tower" group and the first White List, now being released. It includes the Western features in the 1924-1925 productions made with Hoot Gibson, Jack Hoxie and William Desmond. It includes the six serials released during the past season, down to "The Fighting Ranger" now being released. There also are 52 Century Comedies, among them Wanda Wiley comedies, Edna Marion comedies and two-reelers with other stars. The one-reel comedies in the service number 52 in all, including the "Hysterical History" comedies. There also are 52 two-reel Western featurettes, the five Baby Peggy Specials, six "Fast Stepper" two-reelers and the last two series, including twelve pictures, of "The Leather Pushers."

"The first public announcement of the plan, which has been under way eight weeks, was made by Mr. Laemmle in his talk before the M. P. T. O. A. members in convention at Milwaukee May 12th. His speech dealt with independence, and he alluded to the Complete Service Plan as another evidence of his own independence, of his desire to keep exhibitors independent, and as an assurance that the theatres he had been forced to buy would never be used as a weapon against his own customers.

"The Universal sales innovation is regarded by film men and exhibitors as the most startling change in sales policies since the early days of the industry. Universal exchangemen and sales executives have been working on the plan since the middle of March.

"About that time, Laemmle sent three representatives into the field to learn the attitude of exhibitors toward the idea. Lew Metzger, manager of Universal's Kansas City office, travelled in the middle west territory. W. P. Truog, assistant sales director, traveled in another section of the Mississippi valley, and Julius Singer, Mr. Laemmle's personal representative and a veteran Universal exchange manager, covered the East.

"The enthusiasm on the part of the exhibitors approached by these men prompted Mr. Laemmle to inaugurate the plan in several exchanges late in April. Earl Johnson of the Strand Theatre, Brookfield, Ill., was the first exhibitor to take the service. That was on April 24. Ten days later, Laemmle flashed word to all Universal exchanges to inaugurate the new system. So eager has been the response of the theatre owner to the new plan, that almost 1,000 have applied for the service to date.

"A new department has been created in the Universal Home Office to handle the plan. Metzger has been relieved of the Kansas City office and brought to New York to be Supervisor of the new department. Mr. Laemmle is highly enthusiastic over the way the plan is working out.

"Merchandising is the keystone of Universal's new sales idea. It is applicable to all classes of theatres and is regarded as of inestimable value to the small theatre man—the man, for example, who runs the theatre as a side-line. Investigation has proved that many exhibitors desired to buy film on the merchandising plan. They have neither time nor opportunity to preview films. They want the guarantee of a company such as Universal, with Carl Laemmle's thirteen years of "fair-play" pictures and policy, behind their buying.

"The majority of the small theatre men are exhibiting under much the same conditions of ten years ago, except that they have had to cut corners in order to meet increased film rentals. Some of them have cut down on their short product in order to make profits. Or perhaps, they use old film. They are finding themselves in a tighter place with each succeeding season.

"The Complete Service Plan will save their shins. They will be able to get a complete service at a remarkable price and at the same time be able to improve their programs and increase their profits.

"Mr. Laemmle wants to keep the good will of the small exhibitor. He wants to prove to them that he is fighting their fight. He is willing to gamble his film against the good-will it will create and the actual part it will play in keeping small exhibitors independent. Carl Laemmle's success has been built upon the welfare and good-will of the exhibitor. He fought for them and at their head in the old days, and he is now ready to place the Universal corporation back of the fight to help the independent stay independent in an honest and independent way. He remembers the old days."

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A Godsend to the

(*No. 437---Straight from the Shoulder Talk by Car*

I THINK THE GREATEST PROTECTIVE MOVE EVER MADE BY THE Universal or any other producer in the whole history of the picture business is the one known as "Universal's Complete Service Contract."

IF YOU DON'T KNOW ALL ABOUT IT AND IF YOU ARE ONE OF THE SO-called "little fellows," you ought to study it until you know it. If you are near enough to a Universal exchange to call there in person, you are making a serious mistake if you don't call and get a complete explanation of it. WHATEVER YOU DO DON'T LET THE UNIVERSAL SALESMAN GET OUT OF YOUR TOWN WITHOUT ACCEPTING THIS UNHEARD OF OPPORTUNITY.

IF YOU ARE THINKING OF CLOSING YOUR THEATRE, EITHER ON ACcount of summer or on account of discouragement or for any other reason, THIS COMPLETE SERVICE OFFER WILL COMPLETELY CHANGE YOUR MIND.

ALREADY I HAVE HEARD FROM EXHIBITORS THROUGHOUT THE country, thanking me from the bottom of their hearts and telling me I have saved their investment and their business lives.

DON'T MISUNDERSTAND THE IDEA. UNDER MY NEW AND REVOlutionary plan, you can buy other product whenever you can or wherever you wish. You are not signing anything which binds you to use Universal pictures to the exclusion of others.

I GIVE YOU MY WORD THERE IS NO TRICK OR TRAP IN THE UNIVERsal Complete Service Contract. I give you my word that this plan was originated by the Universal staff and myself and that it is nothing like anything that has been done before to protect small exhibitors or, for that matter, any exhibitor anywhere in proportion to what he can afford to pay.

NOW THEN, WHAT IS THIS PLAN?

IT IS NOTHING MORE NOR LESS THAN AN OFFER TO SUPPLY YOU with a **COMPLETE SERVICE FOR A LITTLE MORE THAN YOU FORMERLY PAID FOR ONE SHOW,** and our COMPLETE SERVICE enables you to make two and

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Small Exhibitors

(Laemmle, President of the Universal Pictures Corp.)

in many cases three shows. It is a plan whereby I help you keep your house going at full blast AT LESS THAN IT COSTS ME TO HANDLE THE FILM, to say nothing at all of production cost.

UNDER THIS AMAZING PLAN, THOSE OF YOU WHO ARE OPERATING in one, two or three-night towns can get a whole Service at a saving that will amaze you. You have the right to 26 Jewels (including the "Signal Tower" group and Universal's celebrated First "White List"), 26 Western features, 52 two-reel Westerns, 52 one-reel comedies, 52 Century comedies, 5 Baby Peggy two-reelers, 6 Fast Stepper two-reelers, 12 Leather Pusher two-reelers. All the one-reel Hysterical History comedies and six serials. IT IS MORE THAN YOU CAN USE BUT EVEN IF YOU USE ONLY PART OF IT, I WILL SELL IT TO YOU FOR SUCH A SMALL SUM THAT YOU CAN AFFORD TO PICK AND CHOOSE AS YOU LIKE.

THIS, THEN, IS MY NEWEST CONTRIBUTION TO THE LITTLE FELLOW. I think it beats talk. It beats promise. It beats schemes, plans and tricks. It puts everything right up to you with a bang and I say you are positively throwing away money if you don't tie up INSTANTLY.

THERE IS ONLY ONE POSSIBLE STRING TO MY OFFER AND THAT IS this:—I honestly do not know how long I can keep it open. I am not saying this merely to hurry you up. I am saying it because it is the truth. It is going to be a heavy drain on Universal, but I think it is worth a drain if it breeds hope in the hearts of discouraged theatre owners.

SO, WITH ALL THE POWER AT MY COMMAND, I URGE YOU TO SIGN the Universal Complete Service Contract IMMEDIATELY. Don't wait for the Universal salesman to visit you if you can possibly visit a Universal exchange. Or, if you can't visit the exchange, telegraph to say you are interested. Take whatever action you can to GET THE GREATEST MELON EVER CUT IN THE PICTURE BUSINESS.

IT IS A GODSEND. USE IT. LIVE ON IT. PROFIT BY IT. AND THE more you profit by it, the happier I will be.

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Report on Proposed Changes Present Uniform Contract and Arbitration Board

Bitterest Denunciation of Arbitration Boards Causes Pandemonium at Milwaukee Convention

IN presenting the report submitted by Joseph M. Seider, President of the New Jersey Motion Picture Theatre Owners, we do so for it involves the question of arbitration which is very close to the hearts of all theatre owners and will be very shortly, or has been would be closer to the truth, brought to the direct attention of the Canadian Picture Industry. The crux of the matter rests upon this question: Is the present contract fair to the exhibitor and can arbitration based on such a contract prove fair to the exhibitor? This is what the committee in charge of the contract concluded, and we might preface the following by stating that the M. P. T. O. in session at Milwaukee approved the findings and suggestions of this committee.

"AT the outset of this report, permit me to advise you that there has been no definite agreement as to the proposed changes in the contract. Negotiations have not been completed and this Convention has the opportunity of voicing its views and directing definite procedure.

"It will be recalled that this Organization has persistently refused to ratify or endorse the present so called Uniform Contract. It is a one way street, favoring the Distributor, the Party of the First Part. The Party of the Second Part is lost entirely. This Organization has never been opposed to the principle of arbitration but it could not approve or take part in arbitration predicated on an inequitable contract.

"With the appointment by the Hays Organization of Messrs. Biechle, O'Reilly and O'Toole to conference with a view of rewriting the Contract, although we had not approved or accepted the contract or had a voice in appointing these gentlemen, this Organization hastened to co-operate.

"At the request of our President, Sydney Cohen, Pete Woodhull and myself sat in. The sessions were long and many. We all made every effort to arrive at a set of articles of agreement that would be mutually fair, protective and workable. We urged earnestly the use of an order blank and an arbitration clause. It was flatly turned down.

"We will try to touch upon the high lights and only discuss the clauses in the contract on which an agreement has not been reached.

"The title of the proposed contract to be

Approved Standard Exhibition Contract.

"It has been agreed that Clause First shall be changed to provide for the year commencing with the playing of the first picture under the contract instead of a specific date as heretofore. A sentence has been added to specify the season by vear. On the balance of this Clause there has been no agreement.

"The contract now provides that in the event any pictures are released by the Distributor during the next succeeding season, the Distributor shall be obliged to deliver and the Exhibitor shall accept, pay for and exhibit them at such later period.

"This is obviously unfair. The Exhibitor purchases a picture or pictures expecting them to be released within a specified period. He relies upon having them available. If the film is not released, he is put to hardship and perhaps expense. We contend that in the event the photoplay is released during the succeeding season the Exhibitor shall have the OPTION of accepting the picture at such later period. And we contend that the Distributor shall be BOUND to deliver such picture or pictures during the next succeeding period and not leave the option with the Distributor as now provided. How simple it is for a Distributor, upon finding a production above the average to withold release and then re-sell this production, perhaps under a different title, for any multiple of the original price.

"Clause Third will be changed to provide that in the event of loss or destruction of film, the Exhibitor shall pay at the rate of 4c per foot for the first reel and the actual laboratory cost for the balance, instead of 6c per foot as now provided. The Distributor wants to add that the Laboratory Bill shall be accepted as the cost. This is purely a question of fact and should be decided by the Arbitration Board.

"In Clause Fifth the failure of the Producer to make or deliver to the Distributor (in most cases himself) should not relieve the Distributor from delivering the contracted picture to the Exhibitor.

"It is our contention, but the Distributors do not coincide, that the word 'intention' shall be eliminated in both places in Clause Seventh where it appears. Where the Distributor is entitled to relief he has the right to it forthwith, but the provision is made in this Clause that the Exhibitor must first prove intent upon the Distributor's part before he can receive relief. We also request the Exhibitor be relieved of giving immediate notice in writing of his exercising his option to terminate the contract during the continuation of the Distributor's defaults as specified as provided in this Clause. The Distributor has no such obligation.

"Clause Eighth is the all important one of the Contract. It provides for selection and designation of play lates.

"The proposed changes that have not been disputed in this Clause are:

"Notice of Availability has been changed from three weeks to two weeks. The giving of a new notice of Availability in cases where the picture is not available on the dates asked for by the Exhibitor, has been eliminated and in its place substituted the provision that the picture must be open to the Exhibitor at the first available dates, not earlier than two weeks or later than six weeks after the exhibition dates first selected by the Exhibitor.

"Here is the rub. Experience has shown that the majority of claims for the Arbitration Boards to decide arise from the Exhibitor's failure to book the pictures he purchases. This is not the Exhibitor's fault. The fault can truly be charged to this Clause Eighth of the contract.

"A second or subsequent run theatre invariably must buy his pictures in groups. When he calls for play dates, they are not available because of the failure of the first run theatre to book his dates or because the first run had not been sold or the Distributor witholding release in the particular territory. The Exhibitor is forced to scramble for pictures immediately available and he has to buy more blocks. He has been forced into an overbought condition. Before he could play off the pictures he had been compelled to add, the first groups become available and the Distributor clamors for play dates which the Exhibitor has not to give. The result is heartaches, overbuying and arbitration cases.

"We forcefully urged that in such cases, where the theatre is forced in order to remain open to buy these additional pictures because the product he had first contracted for is not available, that he be relieved at his option from the first contract.

"Upon our request it has been agreed to add a clause, providing that the photoplays shall not contain any advertising that the Producer thereof is compensated for directly or indirectly.

"We object to Clause Twelfth which provides that we must advertise each photoplay as a Paramount, Metro-Goldwyn or whoever the Producer may be and that we must adhere to the form of announcement contained in the Producer's advertising.

"Also Clause Thirteenth, which provides for our paying a government tax which may sometime be imposed. And Clause Fifteenth which tells us the minimum we are permitted to charge even though we do not play percentage. And also the Sixteenth Clause, which says we must lease all advertising matter from them. It has been agreed that the Percentage Clause Fourteenth be written so that it provides that payment shall be made the day following the close of the engagement and that in the event it is for more than seven days, payment shall be made at the end of each week or fraction thereof.

"Clause Seventeenth is the Deposit Clause. Of course, we want it out. As a compromise we offered that a receipt be given upon the payment of a deposit, that 6 per cent. interest be paid thereon and that such payment be subject to the laws in the respective States wherein the deposits or advance payments are paid, which provide for the segregating and trusteeing for safety. The payment should apply to the last picture played. The Distributor consents to issuing the receipt but not the other conditions.

"Clause Eighteenth — the procedure, under this Clause at present, is that an application for a contract becomes a contract only after it has been accepted by the Home Office of the Distributor within a specified period.

"We suggested that this be reversed; that a contract be a contract subject to disaffirmance by the Home Office of the Distributor within the specified period. This the Distributors' attorneys at first consented to, but later qualified their acceptance by providing that the contract be considered a contract if signed by the

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branch manager and in addition be subject to disaffirmance by the Home Office within the specified period.

"We are better off, in preference to this addition, with the present procedure. We now have the right to recall or withdraw our application any time before its acceptance.

"Clause Nineteenth, the Arbitration Clause, has virtually not been touched. The only changes are that both parties may mutually agree to have their dispute heard in another city, and the very important change; that of eliminating the minimum amount the Board can assess against an Exhibitor in the event of his failure to submit to arbitration or comply with the decision of the Board of Arbitration. This means the Board of Arbitration and not the Film Club or Board of Trade must fix the maximum amount that the Distributor may request as a deposit and it gives the Board of Arbitration the power to waive any additional deposit if the case, in their judgment, warrants such exemption.

"In addition, there are a number of ethical provisions which will be printed on the contract which your Committee has approved and which it urges you to respect.

"The rules, referred to in the Arbitration Clause of the contract, provide for the appointment of the arbitrators and the rules and procedure of the Arbitration Boards.

"These rules make of arbitration a purely collection medium for the Distributors and the Arbitration Board a collection agency.

"The arbitrators should not assume the functions of a Court of Law. They are neither qualified nor empowered to so function.

"The purpose of arbitration is to avoid litigation and the theatre owner involved in a dispute should have the right of definitely and in fact choosing fifty per cent of the members of the Arbitration Board who will arbitrate his particular case.

"Evidence should not be limited by rules. All matters pertaining to the dispute involved, should be allowed to be brought out; as for instance, a pamphlet or press book in which the Producer makes representations as to the quality of his pictures, which in our opinion, is very important evidence, should be considered by Arbitration Boards.

"Provision should be made for the refunding of expenses incurred by the theatre owner who receives a verdict in his favor in a matter of arbitration. Very often the theatre owner is compelled to travel long distances and incur much expense in order to defend himself in a matter that has no merit.

"The present contract is so unfair, so onesided and the method of carrying out the Board's verdict is confiscatory. I know that $10,000 was paid to a reputed firm of attorneys to draw the arbitration clause, but it appears it was paid so that the illegal procedure should have the semblance of legality. No firm of lawyers can make an Arbitration Board both the judge and the sheriff. It is vicious to have the power to close a person's theatre for failure to comply with the award of a Board of Arbitration, any part of which he may not have had the right to appoint and the arbitration proceedings having been based on a contract which he has had to sign against his better judgment and wishes through not having the choice of any other course.

"The Independent Producers should compete with the present system by setting up in addition, their own arbitration system and tribunal, founded on service and a square deal.

"If a contract is agreed upon and approved by this Organization, it should be retroactive so that our members in purchasing their new year's product, shall have the assurance that it will be under the terms and conditions that are finally agreed upon.

"Your Committee recommends that a Committee of five members be appointed by the Board of Directors to serve for the ensuing year. This Committee be empowered to consummate a mutual and equitable approved standard exhibition contract.

"If this is accomplished, this Committee shall form with the Motion Picture Producers and Distributors and the Independent Motion Picture Producers & Distributors of America, an Arbitration Committee.

"This Arbitration Committee shall with a like number of Distributors constitute a Court of Appeals with power to review such disputes that are referred to it by local Arbitration Boards to prevent any injustice being done to either side in any local or exchange centre.

"We further recommend with the provision that if an equitable contract is arranged, that this Organization assumes the supervision of the Exhibitor's side of the Arbitration System.

"That this Organization establish and maintain an Arbitration Bureau which shall tabulate records and decisions and shall keep every Arbitration Board, each local and subdivisional unit and their counsel, fully advised of decisions in every matter and in every territory."

Because of the tremendous interest which the Arbitration Boards, established in many centres, aroused at the M. P. T. O. Milwaukee Convention, we are eliminating our usual reviews to give the report governing the present uniform contract and arbitration based on it. In Canada we are to have Arbitration Boards fostered by the Hays Association—Arbitration in itself is good, but it is impossible to arbitrate on a contract which is unfair to the exhibitor. Decisions, therefore, based on such a contract cannot be equitable —Find out the laws governing arbitration in your province or city or town — Remember you are not an employee, but a business man, doing business with another business man — Find out what the rules are governing arbitration in trade and commerce and then you will be advised as to what you desire to do in connection with Hays' Arbitration Boards.

Independent Producer-Distributor Defined by "The Spotlight"

"Notwithstanding divergent views existing at present as to who and what is an Independent producer and distributor, the SPOTLIGHT sees no reason to alter its original definition. An Independent is one who does not use a theatre owner customer's money to enter into unfair competition with him by building theatres and using other methods which can only harm him. There is no earthly reason why a producer and distributor of national scope should not be classed as Independent. Have there ever been more courageous and pertinacious fighters than William Fox and Carl Laemmle? Warner Bros. have never been anything else than Independent, and their recent affiliation with Vitagraph (whose record of Independence is spotless) makes them more so if such a thing were possible. Film Booking Offices are simon pure Independents, and so it goes. Naturally, all the States Rights men are Independents, many of them very valuable Independents, but they are not the only ones—not by a long shot. If you give the bulk of your play dates to those producers and distributors who are in no wise unfair competitors of their theatre owner customers, you may feel secure in the thought that you have not only fulfilled your obligation to Independence, but that you have secured for yourself and your theatre worth-while product free from any monopolistic taint."

Mr. Frank L. Nokes has been appointed exclusive sales representative for Woodstock Theatre Pipe-Organs for the Province of Ontario, with headquarters at 51 Dominion of Canada Building, 26 Adelaide St. West, Toronto.

Take Heed Monopolists

Samuel, the prophet of Old Testament history is reported as having said of Nebuchadnezzar, the King of Babylon, that while this king was walking in the palace of his kingdom he said, "Is not this great Babylon I have built—by the might of my power, and for the honour of my majesty?" And that having thus spoken, that very instant his body became wet with the dew of heaven, his hairs became as eagle's feathers, his nails like bird's claws, he was driven from men, and did eat grass like the beasts of the field.

Take heed N. L. and Adolph Zukor — Marcus Loew — First National, lest all the Seeds of Enterprise "go to grass."

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Sweden F.B.O.'s Location For a Big Story

Emory Johnson to Produce "The Last Edition" Following Which He Sails for Sweden to Produce F. B. O. Feature.

SWEDEN, with its fjords and sweeping landscapes, will be the destination of Emory Johnson, the producer, following the completion of "The Last Edition" his next melodrama for F. B. O.

Johnson's next production will get under way in a few weeks. It will be a newspaper story with the leading character a humble assistant foreman of the press room, who, unwittingly, dictates the policies of the great publication. It is likely that Ralph Lewis will sign to play the leading role with a group of stars handling the other parts.

Mr. Johnson will take about six or eight weeks to finish his newspaper story, after which he will personally edit the production and then prepare to sail for the Scandinavian countries where he will produce a special for F. B. O. with the co-operation of the Norwegian and Swedish governments, temporarily titled "Happiness." It is rumored that Ralph Lewis also will portray the leading role in the latter production as well.

Both of the Johnson stories have been written by his mother, Emilie Johnson, who writes the stories for all the Johnson pictures.

An Open Letter to Danny Republished from "The Spotlight"

Dearest Danny:—

I accept your explanation, also your alibi that you do not care to quarrel with a lady—Danny, here's a tit-for-tat alibi—I do not care to quarrel with a gentleman; and after all, Danny, you are that, even if you annoy me occasionally. If you were a dumbell I would not bother, but you are clever, clever enough and old enough in the newspaper game to know how easily we scribes can change a statement to suit our convenience or inclination—However, Danny, I honestly believe that you were thinking of next year's Film Book while I was talking—Don't blame you Danny—more money in your Film Book than in my ideals, but after all you cannot blame me for being "touchy" about the truth, since I exact it so rigidly from others, I expect as much from myself; and I have a very decided aversion to being misquoted.

Thank you for calling me a bright girl, it's nice of you—You're a bright boy too, Danny, and I like your Film Daily—Wish, however, you would fall off the fence, right into the arms of Independence—No, not my arms, Danny, we would be too much in The Spotlight — just in the arms of the Big, All-Embracing Idea—you could help so much—Think it over Danny—honest to God, we're in the right—Read up history—Monopoly may give you efficiency through a system of organized slavery, but production, or enterprise by the "sweat of the brow," like unto the Children of Israel, during Pharoah's brick-making time, Exodus, Old Testament, Danny, crushes the soul of creative effort; and after all, you remember what I said at Milwaukee—

James R. Grainger Attends M. P. T. O. A. Convention

Following the conclusion of the annual general convention of Fox Film Corporation in New York, James R. Grainger, General Sales Manager, departed for Canada to attend conventions in Montreal and Winnipeg. With him were J. Sichelman, Assistant General Sales Manager, and Ira Cohen, District Manager for Canada.

The first convention was opened in Montreal and continued for several days. Attending were: W. C. Gehrin, Branch Manager of Montreal, R. G. March, Branch Manager of St. Johns, Newfoundland, J. P. O'Loughlin, Toronto Branch Manager, and several members of their respective sales forces.

The second convention for Western Canada was held in Winnipeg, a week later. Branch Managers attending were: J. H. Wilson, of Winnipeg, J. H. Huber of Calgary and G. M. Ballentine of Vancouver. In a stirring talk at the conventions Mr. Grainger outlined the Fox product for 1925-26 with its formidable array of supreme productions, and predicted that the coming season would prove to be the most prosperous in the history of the Canadian offices. This was Mr. Grainger's first visit to the Canadian branches since he joined the Fox sources and he was given enthusiastic greetings in both cities.

SIGN PLEDGE CARDS

Giving Independents Play Dates for Protecting Your Independence

Fox News Claims Reel News Scoop Plants Kentucky Derby

Fox News, issued by Fox Film Corporation, claims the premier news reel scoop of the year in planting motion pictures of the Kentucky Derby in first run houses all over the country ahead of all competitors.

Making allowances for Central Time and Daylight Saving Time, the race film was actually placed in seven big Broadway, New York, houses 25 hours after the finish of the race. The race was over in Louisville at 5.05 p.m., Saturday, May 16. On the following night the first print was delivered to the Rivoli Theatre, New York at 8.03 p.m. Within ten minutes afterwards the Rialto, Strand, Capitol, Piccadilly, Colony and Central Theatres had been supplied.

In Chicago, prints were delivered Sunday morning to McVickars, Orpheum, Monroe and other leading theatres, and shown at the matinee shows. St. Louis, Indianapolis and Milwaukee got them that night. Denver, Colorado Springs and Boston, Mass., got the film in time for Monday matinee performances and San Francisco by air mail, got a print for Monday night.

The quick delivery was accomplished by developing the negative, and making the prints in Chicago. It had been planned to bring the negative to Chicago from the track by special aeroplane, but a storm forced the pilot to descend narrowly escaping a crash. The remainder of the distance was covered by automobile driven all night. The first prints made were rushed to New York by U. S. Air Mail leaving Chicago at 7.45 a.m., Sunday, being picked up at Hadley Field, Trenton, N. J., and then relayed to New York by automobile.

Alberta Vaughan and Stanley Taylor F. B. O. "Go-Getters"

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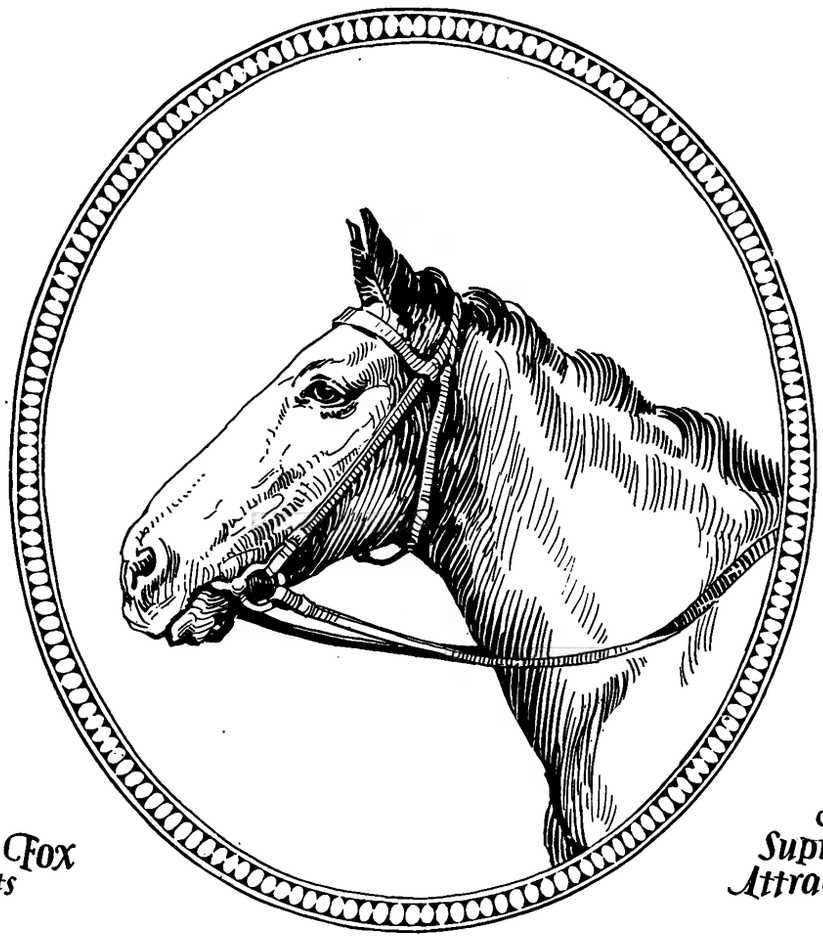
Canadians Love the Sport of Kings



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J. Farrell MacDonald ~ Gertrude Astor ~ Henry B. Walthall

A JOHN FORD *production*

A powerful thrilling romance of the Kings and Queens of the Turf ~

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CANADIAN MOVING PICTURE DIGEST

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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F.B.O. is now accepting bookings and play dates on the world's greatest dog in one of Jack London's greatest stories -

STRONGHEART IN White Fang

JACK LONDON'S THRILLING STORY OF THE FROZEN NORTH

Let's get right down to cases. What Company is offering you big time stuff in sure fire box office winners like F. B. O. which you can buy at a price that absolutely guarantees you profits?

And where can you find an attraction like "STRONGHEART" in Jack London's story "WHITE FANG" that enables you to shout your message from the housetops.

Here are 3 giant showman's forces. 1st, "STRONGHEART"; 2nd, JACK LONDON'S NAME; 3rd, his great story "WHITE FANG"

Even half hearted showmanship is bound to bring results on this production. Imagine then what a real showman will do when he "gets behind" this picture. See it NOW at any F. B. O. Exchange.

Wonderful showman's papers, accessories and exploitation. Get busy.

Film Booking Offices of Canada Limited

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Picture Digest

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Editor-in-Chief
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History Repeats Itself

THUCYDIDES was born in or about 471 B. C. He is considered the greatest historian of antiquity—in fact some have concluded that having written his History of the Peloponnesian War, at that particular period and under conditions such as existed then, he is the greatest historian of all time. In his historia attributed to him is the following: "I shall be content if those shall pronounce my history useful who desire to give a view of events as they did really happen; and as they are very likely in accordance with human nature, to repeat themselves at some future time—if not exactly the same, yet very similar." This conclusion gave birth to the saying "History repeats itself." Plutarch, also renowned as a historian and man of letters, said, "It is no great wonder if in long process of time, while fortune takes her course hither and thither, numerous coincidences should spontaneously occur. If the number and variety of subjects to be wrought upon be infinite, it is all the more easy for fortune, with such an abundance of material, to affect this similarity of results." We could give you further quotations to prove that history is but philosophical deductions from experiences or events, examples by which mankind learns to avoid or indulge in similar experiences, which must of necessity repeat themselves while men throughout the ages are governed by the same circumstances which they occasion through a similarity of instincts fashioning their natural conduct.

Let us go back but five thousand years, at the period which produced the Mosaic Ten Commandments. Are not all the "Thou Shalt Nots" applicable to the desires of mankind today? History will always repeat itself until we fashion a Mankind, which, governed by different impulses, will present us with the unexpected.

The formation and elimination of the General Films Trust is but an experience which occurred in our yesterday—and if it had any value, if it is an example of a contest between Independence and Monopoly, we must use this example, for history repeats a similar condition today.

What the General Films Trust tried to do about fifteen years ago, the Combine Three attempt today—the only difference is in the growth of the Industry, and the growth of those veterans who participated in the Battle of Liberty. In going back to General Films day we see a new-born Hercules, our Industry in its cradle, grappling with two serpents—Trust and Monopoly—We see the monopolists visualising how mighty this Hercules is destined to be; and avaricious with a desire to chain him through eternity—Like Herod in pursuit of the Child, which was to save the people from his monopoly, they set out to destroy all who showed an inclination towards Independence, Liberty—They Slaughtered the Innocents to be certain that no liberator would go free.

We wonder just what progress, if any, this Industry would have made if General Films had been permitted to perfect its monopoly.

Universal, Fox, Warner Bros., F. B. O., and all the State Righters and Independents, including the then unborn Trust Twins, would have also been slaughtered—non-existent. When we consider what a fight Fox and Universal at that period put up, with all odds against them, we must feel ashamed of our inertia, entrenched and armed as we are with forces which out number many times the former forces which they rallied to combat monopoly—and did accomplish their purpose successfully. We cannot be too grateful to them for this liberating memory. It brings to mind the David of Bible history who slew Goliath with a pebble from his sling. Samson who slew thousands of Phillistines with the jaw-bone of an ass. Both delivering their people from slavery. We remember that the walls of Jericho fell down before the mighty shouts of the Lovers of the Lord, crumbled into dust before the Defenders of Right. Tyranny and oppression embodied in monopoly, and symbolized by the Walls of Jericho, the city of perfidy, its King and Queen so debased with greed, as to kill the owner of a vineyard in order to obtain his vineyard dishonestly. So crumbled into bankruptcy the walls of monopoly, which the General Films Trust erected, before the Defenders of Liberty, who, declared that this Industry should remain free to work out its destiny.

History repeats itself—Leading the Defence for Liberty today stands Universal, Fox, I. M. P. P. D. A., Warner, F. B. O., and last but not least a formidable army of Independent Theatre Owners, the Motion Picture Theatre Owners of America—and if their legions were but half in number think you that they could not rout the enemy? History has given you examples of glittering armies—Xerxes and his Persian battalions—What happened to them at Thermopylae? It is said that the Unicorn transfixes with the sword, which it brandishes from its head, predatory armies, piercing them through their armor when it encounters them in the woods, but kneels in homage, before a warrior who is armed only with a conscience to do that which is deemed the honorable thing among honorable men.

Today the problem clears, is about to be solved. The leaders of the Independent units of our Industry realize that united they remain Independent, divided they are swallowed up by monopoly.

Now that the Independent Theatre Owner and Producer unite their strength for Liberty, there is nothing to fear—prepare to gather the spoils of a tremendous victory.

—RAY LEWIS.

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TO THE INDEPENDENT EXHIBITOR:

Don't Be Stampeded!

As soon as coalition became an established fact between the M. P. T. O. A. and the I. M. P. P. D. A., a SUBTLE, INSIDIOUS, UNDERMINING campaign to sow the seeds of uncertainty in the ranks of the exhibitor began.

Exhibitors from various parts of the New York territory were in some mysterious manner informed that the proceedings at Milwaukee would come to naught—that it was foolhardy on the part of the exhibitor to lay too much stress on the various resolutions passed—that if the exhibtor was wise, he would book for his theatre such pictures as were nationally advertised and on which he could depend to make money.

With subtle insinuations and craftiness, spreading the poisonous gas of doubt, these invisible forces are trying to breach the solid ranks of the independent exhibitor.

Discard Rumors, Whisperings, Gossips!

We are more determined than ever to proclaim our whole-hearted and free independence—to book for your theatres such quality pictures that the public demands.

It is only the weak-kneed man who is afraid to fight for his rights. The independence of the exhibitor is more than assured. There is no turning backward! There will be no let-up in the steps that have been taken and are to be taken to bring to a successful conclusion this battle of right against might!

The Play Date Bureau Will Function!

The plans as outlined in Milwaukee are rapidly being consummated and even by the time you read this, a force of high-powered men will be in the field, covering every part of the United States, visiting every exhibitor with a list of independent productions that will in every way be of the highest quality and with a message of assurance to stand firm and invincible in their determination to keep the screen free and independent.

AND ONE MORE FACT — THE PROFITS DERIVED THROUGH THE CO-OPERATION OF THE INDEPENDENT PRODUCER DISTRIBUTOR AND EXCHANGEMAN WILL **NOT** BE USED TO ERECT OR BUY THEATRES IN DIRECT COMPETITION WITH THE EXHIBITOR.

INDEPENDENT MOTION PICTURE PRODUCERS, DISTRIBUTORS AND EXCHANGES, ASS'N.

1650 Broadway, New York City..

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Pictures in Toronto

By HECTOR CHARLESWORTH

THE screen version of Zoe Aikins' celebrated play "Declasse" as illustrating the psychological differences between the two mediums of the spoken drama and the film drama. Few filmizations have more closely followed the story and action of the original play; and one who has seen both versions at once realizes those differences of approach to a given theme which are dictated by the public, differences instinctively felt by the more skilful playwrights in both fields. The original play was written to appeal to the smart sophisticated class of playgoers who in the main constitute the following of Ethel Barrymore in the domain of the spoken drama. The film version was designed to reach the much vaster and less sophisticated public which patronizes the silent drama. Each version takes its atmosphere from the public to which it was intended to appeal. Singularly enough the film version, in its leading character of an unfortunate English society woman, Lady Helen Haden, makes a more logical appeal to sympathy than did Miss Aikens' play. The main reason for this difference is that the original dealt with complexities of temperament, whereas in the film theatre it is necessary to avoid complexities so far as possible and reduce characters and incidents to simple outlines. In the original, Lady Helen, "last of the mad Varicks" was a charming fool, whose every act considered in the cold light of analysis was stupid and irresponsible; and one of my objections to it was that the playwright had endeavored to envelop the role in mist of pathetic fallacy. I refused to feel sorry for the wayward helplessness of a character, who allowed herself to drift and did such preposterously silly things as did Lady Helen after she quarrelled with her husband, and came to New York. I also refused to sympathize with a woman of culture and social eminence who wasted her emotions on such an undesirable as Ned Thayer.

The simplifications devised by the scenario writer are these; Lady Helen is less of a fool and though equally helpless, her misfortunes are not irritatingly provoked by her refusal to consider the realities; Thayer is made in some degree less despicable, though still rather a queer person for a nice woman to throw her life away upon; the husband, Sir Bruce Haden, is less of an honest bull-headed gentleman than the original and his conduct in exposing his suspicions of his wife to a whole coterie of guests is boorish in the lowest sense. Consequently the triangle becomes simpler and the sequences more understandable.

The real "let-down" in the film version is in the handling of the Jewish financier, Rudolph Solomon. In the original play this character was the most interesting, true and romantic of the group — the type of Jewish dreamer whose intellectual capacity and apprehension of the finer things of civilized existence, has raised him from very poor beginnings to a position of great eminence. There are in the world to-day several men of this type and the life story of any one of them would make a most absorbing film drama. The character of Solomon, who loves Lady Helen hopelessly, was so picturesque and interesting that in the original it completely overshadowed the heroine and it took all the craft of Ethel Barrymore to restore the balance. In the film the character has been weakened and is comparatively colorless but he is still the finest chap in the story. Consequently it seems to me ridiculous and an appeal to race prejudice to bring up the alleged motto of the Varick's "Death Before Dishonor" when Lady Helen momentarily consents to marry him. What dishonor would have been involved in such a marriage? Why should any sane woman resort to suicide to escape such an engagement?

This criticism does not alter the fact that "Declasse" makes a very interesting film drama, straight forwardly and tastefully presented under the direction of Robert Vignola. The exquisite beauty of Corinne Griffith makes her a delight to the scenes; and she has that rare gift, a sympathetic personality. But there is a singular monotony and lack of mobility in her facial expression. She uses the same expressions for the representation of physical pain, mental anguish and ordinary anger. Lloyd Hughes makes the wretched Thayer sufficiently attractive to be plausible; Clive Brook is clean-cut and effective as Solomon, and excellent support is rendered by Rockliffe Fellowes, Liyan Tashman and Hedda Hopper.

* * * *

"The Dancers" is a film based on an English original which was intended as a criticism of the frivolity of present day London society, and its action oscillates between two locales, modern London and South America. The hero is a young Englishman who becomes engaged to a frivolous maiden, and goes away to South America to make his fortune, cherishing the thought of a return to the girl he loves. She is dance-mad and throws herself into the whirl of those who revel until dawn. In the race for new sensations she practically forgets her affianced lover and becomes involved in an intrigue with another man. The latter is not any ordinary pursuer of foolish women and though poor is willing to marry her. The fiance in South America has all the while remained true to her, and when by chance he inherits a title and the means that should go with one, he hastens home to marry her. She finds a way out of the mess in which her frivolity has involved her, by suicide. This is not all the story. There is another dancer, a professional working in a small dance hall in South America, who has loved the hero faithfully, but whose affection he has rejected in his desire to keep faith with his first love, and so in the end he finds his way back to her. George O'Brien gives an interesting impersonation of the leading character, and his two loves are attractively presented by Alma Rubens and Madge Bellamy. In sustained intense and direct exposition the construction of the story is excellent.

* * * *

"The Monster" the latest vehicle of the brilliant actor Lon Chaney is a very intense and at times grewsome melodrama. Chaney plays the role of a villainous surgeon, a suave, degenerate creature who in the furtherance of his desire to study the effects of horror and torture on his fellow beings, lures a half drunken youth into his secret operating chamber and tries horrible illusions to drive him into madness. The heroine is also his prisoner and there is a hero who breaks up the plans of the villainous Dr. Ziska and rescues the girl. Much of the story seems to have been suggested by certain episodes in "Bull-Dog Drummond" though worked out in a different way. As in that piece the horrors are relieved by humor. Lon Chaney gives a performance calculated to make the chills run down ones spine; and is ably supported by Gertrude Olmstead, Johnny Arthur and Hallam Cooley.

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Another Class A Spotlight For a Fox Picture

"The Rainbow Trail" Heads List as "Natural" Spotlight Reviews Issue of May 30th.

CLASS A—"NATURALS"—These photoplays which are so outstanding as to need little pressure in exploitation.

CLASS A

"THE RAINBOW TRAIL"

(Fox) Tom Mix in a tip top picturization of a very popular Zane Grey story, following his very fine "Dick Turpin" and "Deadwood Coach," and the tremendous publicity attendant on his recent trip to Europe and his triumphant reception makes this surely a NATURAL.

This story will not only delight Tom's legion of admirers, but will please movie-goers everywhere. It is a fast moving, vigorous melodrama of the highest entertainment value. The stunts are breath-catching and genuine, and there is suspense, where suspense is needed. Petite Anne Cornwall, (pleasantly remembered from "Introduce Me") is delightful playing opposite Tom. Lucien Littlefield contributes a fine character sketch, while the heavies earn and deserve hisses for their well-acted villainies.

Entertainment plus—the mere announcement of which will prove a potent tonic for any ailing Box Office.

D. E. L. Fisher Manitoba Exhibitors Pledges Organization for Independence

D. E. L. Fisher, president of the Manitoba Exhibitors, stated on his return that an organized effort to fight the monopolistic tendency in the motion picture Industry, the Milwaukee Convention was eminently successful, and a fund of $1,000,000 was raised to support Independent productions. The gathering was the largest in the history of the Industry and concentrated on ridding the business of the "trust" menace, towards which it is rapidly moving. Efforts were made to conserve play dates, Mr. Fisher said, for Independent producers of pictures, who are not building and operating theatres in competition with the small exhibitors. One of the big difficulties to overcome is the large producers who operate theatres, insist on running their own pictures in their own theatres first and then releasing them to the other exhibitors. The alternative to this unfair practice, said Mr. Fisher, and which the convention decided to follow, is to run pictures made by Independent producers, who are making films not so well advertised as those made by the large producers but have an equal appeal to the public. The delegates pledged themselves to aid the Independent producers by giving them play dates this year, which will run into millions of dollars for the Independent producers. The vast amount of money pledged by the Milwaukee convention for organization and publicity will stamp the convention as a declaration of Independence as far as the Independent Exhibitor is affected.

Famous Players After Walker Theatre, Winnipeg

The Metropolitan Theatre, Winnipeg, closed Saturday, May 29, for two months, while extensive improvements are being made, including putting in a stage and dressing rooms and many fire protecting devices, to make it suitable for vaudeville acts. It is the intention to try Pantages vaudeville and pictures in this beautiful house which was erected by the Allen Enterprises six years ago at a cost of $300,000. Walter Davis, the manager, is being transferred to Toronto.

He has been running it on a percentage basis for a year and the theatre now reverts to the Famous Players Canadian Corporation. The Capitol Theatre, Winnipeg, may also present road shows, unless the Walker Theatre, the big legitimate house, is obtained on favourable terms by the Famous Players to house their legitimate companies this coming winter season.

International News Reel Show Prince of Wales Wilds of West Africa

The first motion pictures of the Prince of Wales on his latest trip which is taking him into the wilds of West Africa, are contained in the current issue of International Newsreel and are being shown exclusively by International at leading theatres.

Everyone knows how popular the Prince was in the United States. In West Africa the dusky natives are mad about him. Dusky belles appear in their best grass frocks and overwhelm the heir to the British throne with their glances of admiration. Black chieftains are shown doing their war dances in his honor, and going through the ancient rites of pledging their loyalty to him. Young bucks dance with amazing agility and more pep than ever was displayed by civilized Africans, while the native jazz bands go through the most remarkable contortions in bringing entrancing strains from their wierd instruments.

All through the series of unusual entertainment, the young Prince shows his interest, and gives very indication that he is having the time of his life. The pictures are particularly entertaining in that they show the Prince from time to time of his departure from England on the Repulse to his arrival in Africa. Among the best of the pictures are those which show the Prince being entertained by the Chiefs and belles at Gambia, Africa.

Other splendid exclsuive pictures in the current issue of International Newsreel show scenes attendant upon the election of Von Hindenberg as Germany's president. These pictures made in Berlin, Hanover and other parts of Germany are the first to reach this country on the latest development of Germany's tumultuous career.

The opening at Washington of the nation's campaign for healthier children; a remarkably thrilling hill-climbing contest at Girard, Cal., the first pictures of "Babe" Ruth since stricken; Pres. Coolidge at the laying of the cornerstone of the Community Center in Washington; and the big army balloon race at St. Joseph, Mo., are among the other interesting features of this newsreel.

Have You Sent in Your PLEDGE CARDS

National Headquarters M.P.T.O.A. 25W. 43rd Street

Play Dates for Independents—Your Protection—Security

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, May 30.—Nazimova in "My Son" and Corinne Griffith in "Declassee" are the principal film features in local theatres this week, and they provide a striking and significant contrast in more senses than one. But they may be cited together as typical examples of the carelessness of producers in choosing stories for film presentation. Both cost a good deal of money. In each the casts are of unusual calibre and do exceptionally clever work. In each the art of the principals saves the story from failure. And in each the story itself is indifferent, toally unworthy of the talents of those asked to interpret its vagaries, and certainly poor stuff upon which to expend so much time, money and talent.

"My Son" is a story of a mother's love for her son—a new type of mother. The film mother we all know—the grey-haired, gentle, appealing lady with the ever-ready tear-gush and the ever-welcoming smile, and all the well worn paraphernalia of screen motherhood, almost as well-worn as vaudeville mother-songs. This mother is different. She is lovely, resourceful, alert, crafty, keen, snappy and determined; also, she is no amateur in the effective exercise of woman's wiles. When sonny boy steals money to have a good time in New York, mother comes up determined to save him from the consequences. That is the story. It is neither alarming in incident nor sensational in atmosphere nor does it challenge conventions. In fact, it is a very ordinary, very tiresome, and very unconvincing tale, which only the genius of Nazimova and the devoted work of the artists appearing with her could possibly have saved from the oblivion reserved for cheap mediocrity.

But that is just what Nazimova does—she saves the film. Jack Pickford appears as the naughty boy, and does what he has to do well enough. So do the rest of the cast. But it is upon Nazimova that the bulk of the burden rests, and were it not for her skill, this film would never have lasted five days.

* * * *

"Declasse" is a little better, but not much. It is a film version of the society drama in which Ethel Barrymore scored a certain success. But what is good for the stage is not necessarily as good for the silver sheet, and the resources of stage technique are often the limitations of screen acting. A beautiful but not over-brilliant lady, unhappily married, in love with a young man who is in the hands of adventurers, and the method of his reclamation and their arrival at happiness—that is the story, in half a nutshell. Not a bad story, not a good one; conventional, devoid of vigorous action, and relying upon character values rather than upon incident for its hold upon an audience.

In the hands of an average cast, this story would simply be a mass of exaggerations on the screen. It would be a succession of unconvincing, overplayed scenes, and it would not last longer than an eight-pound roast in a family of five. Miss Griffith comes to the rescue with a consistent, well-balanced, admirably poised portrait, and the excellent work of the cast, who play up to her lead loyally at all times, saves another picture from well merited oblivion. Rockliffe Fellowes is a sufficiently exasperating husband for even a human angel to weary of swiftly and thoroughly. Lloyd Hughes as the juvenile lover is manly and satisfactory.

But why should directors and producers worry about such stuff? Surely it is possible to get better material than this upon which to build pictures that possess intrinsic merit as stories, apart entirely from their merits as well acted and well picturized examples of the screen art? When one hears of the enormous salaries paid to scenario writers, and of the army of artistic this, that, and the other thing, one begins to realize very clearly indeed that there is something exceedingly wrong with the screen today.

* * * *

At the Imperial Theatre there is a very ordinary story with a novel twist that lends it real human interest. Lillian Rich portrays a chorus girl who weds the son of wealthy parents. But instead of the usual developments —supercilious parents shocked by fast living young female vamp from the theatre—it is the theatrical girl who is shocked by the fast life of the smart set, and who flees to the simple life, where she finds young hubby waiting for her and there begins one of those idyllic examples of the perfect marriage we are vouchsafed upon the screen, but rarely, if ever, see in real life. Miss Rich does her work well, and Cullen Landis as the husband is also good. The production is not so good. But apparently we cannot have all things at once.

* * * *

Loew's Theatre shows a Robert Service' novel on the screen. It is "The Roughneck," a story of the old San Francisco waterfront, "The Barbary Coast," before the earthquake, when San Francisco had some elements of romance about it, and when things happened not usually endorsed by the law courts. There is combined with this something of the lure of South Seas, and the story of a white woman who has "gone native," and her love for her son, the roughneck, a perfect little gentleman, save when he is running berserk all around the lot. It is typical Service stuff—unconvincing, full of red-hot action, rich in precisely the false sentiment and the false values the moron loves, and —that's about all.

* * * *

In "Chalk Marks," the feature at the Strand, interest is confined principally to the effective presentation of the styles, manners and customs of four decades, from the early eighties to the present day. Not only does this provide a contrast parade of fashion for the fair sex, but no little genuine amusement also. The story is composed of one part tense drama, one part good-natured comedy and one part thrilling romance, well mixed and administered at times with a thick coating of sugar. Marguerite Snow, June Elvidge, Priscilla Bonner, Ramsay Wallace and Helen Ferguson are to be found all working hard to make the story grip. Their success is not always obvious, but on the whole they do well.

* * * *

At long last it is announced that "The Ten Commandments" will be given a private showing here — at the Strand Theatre. Whether that means the film is to be shown at one of the second-rate houses or not, is not yet clear. Its character is such as to make censors whet their knives in anticipatory delight of their customary ignorant butchery. The result will be awaited with keen interest, particularly in view of the long and inexplicable delay in the presentation of the film here.

I would like to ask Mr. N. L. Nathanson if Vincent Gould is managing the Regal Exchange at Winnipeg? The M. P. T. O. of Ontario and Quebec have a few things to say to him for his good.

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State Treasurer Levitan of Wisconsin Gives Noteworthy Address at Milwaukee

Solomon Levitan Re-elected Treasurer Wisconsin by Majority 300,000—Theatre Owner, Madison.

"The moving picture Industry is being throttled by a mighty boa constrictor of monopoly which threatens to crush thousands of business men who are legitimately engaged in this business and which means the entire nation in the degrading effect it is having upon American motion pictures," declared Solomon Levitan, state treasurer of Wisconsin, in an address before the National Convention of the Motion Picture Theatre Owners' Association at Milwaukee.

"The dawning influence of this Movie Trust goes much further than just to the people who are engaged in the moving picture business" continued Mr. Levitan. "It touches almost every man, woman and child in the country—for all America goes to the movies nowadays. The motion picture is probably the greatest invention of the age. It has brought pleasure and entertainment, art, literature and drama within the reach of our entire people. Motion pictures have made tremendous strides since those days of the first nickleodeons. They hold promise of being a wonderful influence for good, for education, enlightenment and inspiration for our people for the future. The 'movies' have come to be one of the greatest factors in American life. It is highly important, therefore, that the American people see to it that the motion pictures they and their children must see, be kept on a high standard—be kept clean and pure and not be allowed to degenerate through the sordid influence of commercialism.

"That, however, is just the danger which threatens America moving pictures today. A small group of men within the Industry seeing a chance for greater profits have organized the distribution of pictures to the point where the individual theatre owner has nothing to say as to the pictures he must show to his people. To get pictures to exhibit the theatre owner must sign a contract with one of the great distributing companies and having signed that contract, he must take what they will give him.

"The motion picture industry is conducted as is no other business. The average manufacturer producing an article which the public wants, places a price upon that article which covers the cost of production, a reasonable charge for losses and depreciation and a fair profit for himself. In the moving picture business, however, fair rules of business do not seem to hold. Instead the distributor charges all that the traffic will bear. There is no scale of prices — no fair method of buying.

"The exhibitor having signed a contract with one of the great producing distributors takes for granted that it holds for all pictures put out by this company. But to his surprise he finds that it holds for only the ordinary run of pictures. When a big feature which promises to be a real box office attraction comes out, he finds that he must bid for it against his competitor just as if he had no contract and unless he meets the distributor's price, it is at once offered to his competitor. Thus it happens that individual owners must pay thousands of dollars for the rental of a film for a single week, and chances are the pirates who are black jacking him, compel him to sign over fifty per cent of his gross receipts in the bargain. The price depends entirely upon the competition in each town. In one place the distributor may be able to force the rental price up to $7,500 for a single week. In the next town where there is no competition, the very same picture may rent for $2,500 or less.

"Such business methods are Un-American—they do not represent the American ideal of fair play. They are nothing more nor less than robbery—the hold-up methods of bandit and highwayman.

"Another menace is the system of Block booking practiced in the Industry. The exhibitor who wants a really good picture to show to his people, something which he knows they will enjoy and appreciate, finds that in order to get that picture he must not only pay hold-up prices but he must also sign up for a whole block of second rate pictures in the bargain. He can't have the good picture unless he also agrees to take the poor ones as well. When the poor ones come, they may be unfit for exhibition and he may refuse to show them but he must pay for them all the same. The local moving picture operator is not to be blamed if poor films are shown. The blame goes further back to pirates who have tied his hands and compelled him to show the pictures they would foist on the public.

"A new menace has just been making itself felt in the theatre corporations which are grabbing up as many theatres as they can, trying to get control over all showings in whole cities or even entire states. Such combines stifle legitimate business, squeeze out the competition which has kept the Industry healthy, and enabled the controlling corporations to foist on the public any kind of a picture they please. As to the independent theatre owner, he cannot under such conditions, exist, He will be ruined if he cannot get the pictures the people want and if he does get them, the highway robbery prices enacted from him, leave him not enough profits to exist.

"History has had its Nero's — its Caesars — its Caligulars. The Caligulars of the Motion Picture Industry are having their day of tyrannous monopoly, extorting their ill gotten gains from those who have not been able to help themselves. But they will not fool the American people for long. Already the wave of sentiment that is sweeping our nation—demanding better and cleaner pictures—is spelling the doom of those who have sought to commercialize the filth and smut and to foist their unclean productions on an unsuspecting public.

"The hope of the Industry lies in the Independent Theatre Owners and the Independent Producers who are honestly trying to lift American moving pictures to a high plane where they can be a powerful influence for good in our national life. If they will but get together and co-operate, they can starve this boa constrictor of monopoly out of existence and purge the whole Motion Picture Industry of its evil influences."

Solomon Levitan is the owner of a theatre at Madison, Wis. He was re-elected State Treasurer by a majority of 300,000. His territory is to be invaded, it is alleged, by unfair competitors.

Winnipeg Strong Freehold Territory For Independents

Winnipeg delegates to the convention of Independent Theatre Owners of America, held in Milwaukee recently, have been given much publicity in the daily papers since their return. Winnipeg is a centre of Independent Theatre owners. The Famous Players have only two theatres in Winnipeg, the Capitol and the Metropolitan, the latter the old Allen. There are many Independent owners, such as A. R. McNichol, with three very large houses, Lyceum, Starland and College valued at $750,000. Henry Morton with five smaller ones, but all doing a large business; the Bijou, Garrick, Rialto, Columbia, Regent and the Colonial, the latter two owned by Sam Weiner; the National, the Province owned by Helmer Jernberg, the Furby, the Arlington, the Star, the Palace and a dozen others in suburbs, all of which are Independently owned. The film exchanges have been very drastic in their treatment of these theatres and an upheaval is imminent.

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F.B.O.'s "Cloud Rider" Among Winners of Real Merit

"The Spotlight" Calls it a "Genuinely Thrilling Melodrama."

CLASS B—GET BEHIND THESE —Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box office results.

CLASS B

"THE CLOUD RIDER"

(F. B. O.) Al Wilson, the well known "stunt" aviator, is featured in this melodrama. Virginia Lee Corbin, the ingenue of "Broken Laws" and "Lillies of the Street," has a prominent part, lending considerable romantic interest to the genuinely thrilling melodrama. The story deals with the successful efforts to destroy a drug smuggler and his gang by an aviator who is serving in Uncle Sam's Secret Service. The situations and the air "stunts" are the real thing. We can highly recommend this as an action picture of the better sort.

Mayor Ralph Webb Helping His City To Get M.P.T.O. Convention?

Mayor Ralph Webb, Winnipeg, continues to make severe criticism of motion picture productions which have come under his notice. Speaking to members at the annual dinner of St. Luke's Anglican Church, the mayor lauded the work of the women's organizations of the parish and said. "Children with pleasure-mad parents and immoral motion pictures are living in a bad age." He was in favor of putting a measure before the government prohibiting children under the age of 14 years from attending the present day motion picture theatres, or limiting them to attending productions which had been passed on by a special censor for children.

R. Romney, St. John Returns From Warner Los Angeles Convention

R. Romney came back from his visit to Los Angeles, where he went to attend the convention called by the former Vitagraph Company and Warner Bros., filled with enthusiasm for the new company and its plans. He speaks in the highest terms of the treatment accorded the guests by all their hosts and was particularly struck by the serious way in which all the officials took their responsibility. He thinks that "The Man in the Box" will equal if not surpass all the success of "Charley's Aunt."

Imperial, St. John, Plays "The Thief of Bagdad" "Madame Sans Gene"

Followng a sensational week at the Imperial Theatre during which "The Thief of Bagdad" and "Madame Sans Gene" were shown, things were rather quiet in motion picture circles for a time. Recently the St. John Opera House re-opened with pictures while Queen Square Theatre is having a season of spoken plays. At the Imperial Theatre several musical attractions have been introduced including a week's singing by Frank Harrington the popular leading man of Carroll Players who recently closed their third season here.

Milton Sills Welcomed by Rt. Hon. W.L.Mackenzie King Prime Minister of Canada

Milton Sills was tendered a dinner at the Chateau Laurier, Ottawa, during a recent visit to the Dominion capital. He was welcomed to Canada by the Rt. Hon. W. L. Mackenze King. Don Stapleton was host at the dinner.

Ambitious Mr. Nathanson

PICTURES, vaudeville and legitimate shows in Canada comprises the programme for Famous Players this coming year. In Toronto, an interest in a Hockey League and the Arena—next—billiards, bowling, swimming pools, and probably cooling theatre devices, stock companies, burlesque, sign posting, sanitary drinking cups and maybe ice since ice-water is used in theatres.

Despite "Colored" Protest "Birth of a Nation" Plays St. John Opera House

At the St. John Opera House pictures are again been seen, the summer season opening with "Richard of the Lion Heart" in which Wallace Beery starred.

The next film was "The Birth of a Nation" and this occasioned its usual trouble among the colored people and at their request a screening of the picture was given before several of the censors and invited citizens. Eloquent pleas against its showing were made by the colored people while the censors made no objection to any of the scenes. While regretting any objections to its presentation, the manager of the Opera House, A. L. Gaudet, felt that it was impossible to cancel the engagement and appealed to the fair judgment of the people.

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Universal's "Up the Ladder" Picture "Real Merit" According to "Spotlight"

CLASS B—GET BEHIND THESE —Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box office results.

CLASS B

"UP THE LADDER"

(Universal) This familiar story of a caddish husband who, upon reaching the upper rungs of the ladder of success, straightaway forgets and neglects the loyal little woman who helped put him there is told once again. James Van Clinton (Forest Stanley) is one of those chaps (whose name is legion) who cannot stand prosperity, and who is only faithful when he is poor. Virginia Valli as the wife is sincere, sweet and appealing—much more so than Margaret Livingston as the "other woman." George Fawcett is splendid as always; and Priscilla Moran, a darling child is very nearly the best thing in the entire picture. Holmes Herbert, a fine actor, has not enough to do. A new quirk is given the story by showing a television-phone — the husband's invention — this ingenious contraption enables one to see the person to whom one is speaking over the phone, and eventually proves hubby's undoing. A worthwhile picture on account of the heart interest and the new angles given a tried and true story.

Pictures in St. John, N.B.

By ALICE FAIRWEATHER

"Charley's Aunt"

We went and we laughed and we were just one little bit sorry. There's the story. "Charley's Aunt" is perennially funny just as "The Private Secretary" is and it always pays to go and laugh and hear other people roar and chuckle and giggle. Sydney Chaplin is certainly funny and his portrayal of the Aunt from Brazil "where the nuts come from" draws merriment from four days large audiences at the Imperial Theatre where the film was shown. Crowds laughed and thoroughly enjoyed the fun from beginning to end. The situations are most amusing and the play lends itself to every humorous working out in detail. It was interesting to compare the Chaplins and in the scenes where the portrait and screen are used there was every resemblance to the famous brother. Do the Chaplin feet run in the family one wonders? Undoubtedly Sydney has a comedy all his own, however, and there can be no criticism as to any copying of Charlie. Sydney is splendidly suited to the part. The faintest shade of blame may be attached to the directors who never seem to realize that a comedy need not be made into a farce. We seem to feel sure that most of us would have felt satisfied with the picture had a little of the running around in the last scenes after the discovery of Donna Lucia's impersonation been cut out, but that is a small matter when the rest was so good.

Miss Ella Delahay as Ethel Shannon was very sweet and attractive and Miss Eulahie Jensen was charmingly dignified and broadminded as the real Donna Lucia. Other parts are well taken.

* * * *

"Zeebrugge"

"Zeebrugge," when shown in St. John at the Imperial Theatre, drew good crowds. The first night of its showing a box was taken by the president and officers of the Navy League. A prologue was staged by members of the Canadian Royal Naval Volunteer Reserves in which very effective tableaux were arranged, all of a patriotic nature. The ushers were also members of the R. C. N. V. R. and the theatre was decorated with flags. The picture is excellent, giving one a wonderful idea of the plan of attack and the marvellous bravery of those taking part. Special mention was made in St. John of the fine pictures of the King and Queen Mary which preceeded the battle scenes and these were greeted, as always, by loud applause. Patriotic airs were played by the Imperial Orchestra of which A. Jones is the leader and which added greatly to the pleasure of the audience. This picture broke all records at the Casino Theatre, Halifax, and had to be held over for a fourth day's showing.

"Charley's Aunt" Big Halifax, Casino Theatre

"Charley's Aunt" with Syd Chaplin in the name part, had a splendid success in Halifax where, at the Casino Theatre, it broke their record for attendance and the management kept the picture for a fourth day.

Winnipeg Wants 1927 National M.P.T.O. Convention

Winnipeg is making an effort to hold the 1927 convention of Independent Exhibitors of Motion Pictures of America in their city. Mayor Ralph Webb, of Winnipeg, sent to the recent convention in Milwaukee the invitation, and it was officially considered. George Graham presented the invitation.

First the exhibitors of Western Canada must link up with the Independents, in the opinion of Henry Morton, Winnipeg, while the East is affiliated, the West is not. There are many Independent houses in Winnipeg and quite a number in the smaller centres of the West, but in the larger centres the theatres are largely under the control of the Famous Players Canadian Corporation. They have 43 affiliated theatres west of the Great Lakes, controlling all the important theatres in Fort William, Port Arthur, Brandon, Edmonton and Saskatoon. D. E. L. Fisher, owner of the Garrick Theatre, Winnipeg, president of the Manitoba Motion Picture Exhibitors' Association; George Graham, owner of a suburban theatre, and Henry Morton, owner of five theatres in Winnipeg, were the delegates.

George O'Hara's "Fighting Blood" Proves "Go-Getters" for F. B. O.

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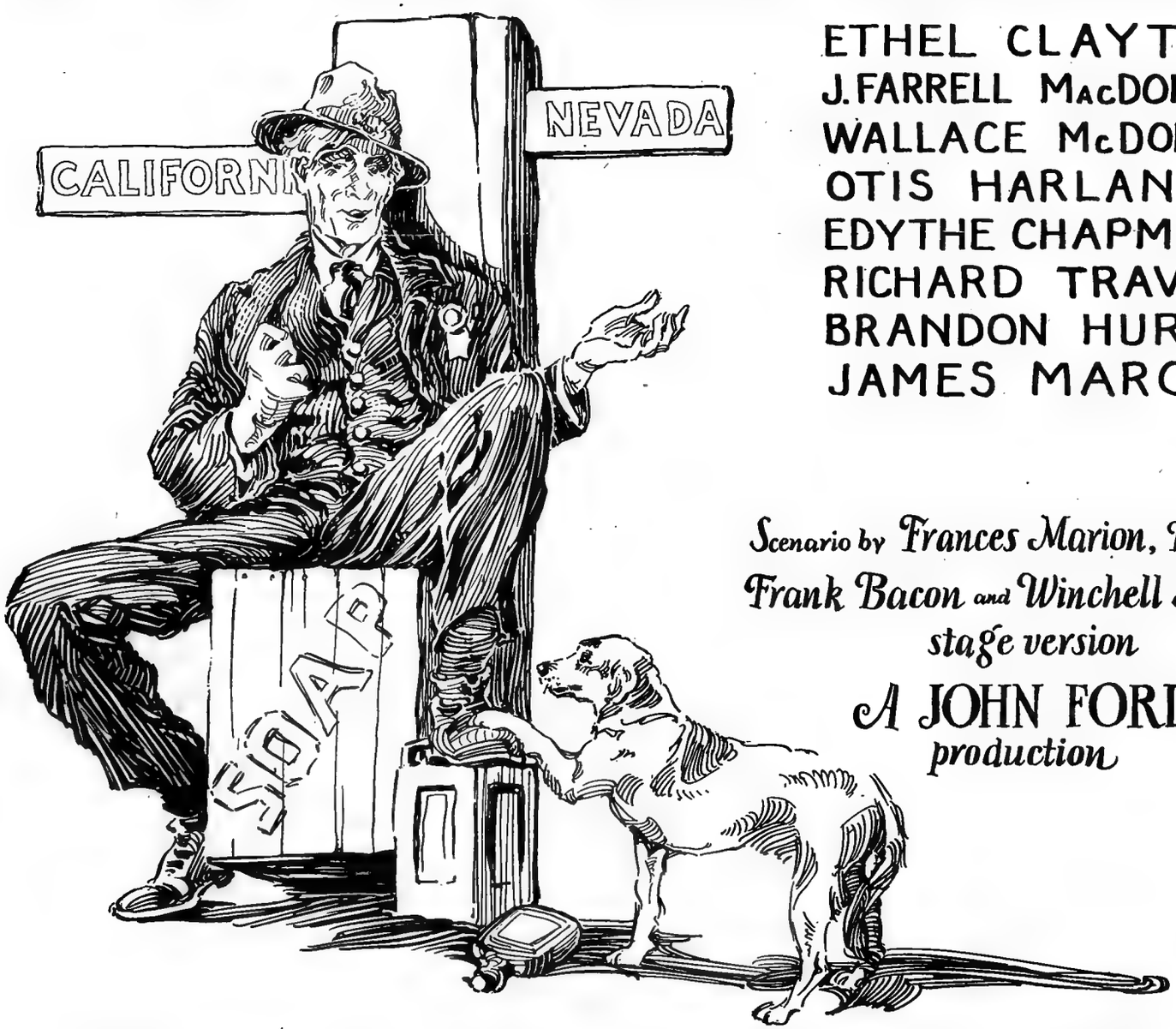

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 7. TORONTO, CANADA June 13th, 1925

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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"Vanity's Price"

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VANITY'S PRICE: Drew very good in spite of bad weather. Very entertaining picture. Pleased well. Six Reels—Walter Suckno, Regent Theatre, Albany, N.Y.—General patronage.

VANITY'S PRICE: Played this picture at our Capitol, Sheffield and Supreme Theatres and it went over big in all three houses. People liked the superb settings and big dramatic moments. Nilsson never gave a finer performance. Made money on this one. Give us more of this sure fire type. Rachmiel and Rinzler, Brooklyn, N.Y.

G. Gardiner Sullivan's Classic

"CHEAP KISSES"

Starring Lillian Rich, Cullen Landis and Superlative Cast

CHEAP KISSES: A very well done "jazz age" picture with an unusual twist. Gave satisfaction and drew fine business for three days. John W. Hawkins, Capitol Theatre, New Bedford, Mass.

CHEAP KISSES: We played this picture to capacity—the title drew them in and the picture pleased 95%. Highly favorable comments on story and direction. Give us more pictures of this character—Gotham Theatre, Brooklyn, N.Y.

"ON THE STROKE OF THREE"

Starring Kenneth Harlan

Madge Bellamy

and Mary Carr

ON THE STROKE OF THREE: Ran this against stiff opposition and did big business—pleased the great majority—Harlan and Carr popular here: Diversified attendance drawing from all classes—Washington Theatre, New York.

ON THE STROKE OF THREE: One of the cleanest pictures we've played in many weeks and did well with it, tone excellent story well told and ably directed: Pictures of this quality should make money for exhibitors all year round—Gem Theatre, N.Y.

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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Vol. 17, No. 7. TORONTO, CANADA June 13th, 1925.

"Charley's Aunt Slept Five Months"

IN Canada Warner Bros. last year released through the Regal Exchange, tried to, would be much more explanatory. Recently we published a letter from an exhibitor who corroborated what we have always been led to believe happened to Warner product in Canada. Harry Warner's statement is very interesting since it states so clearly a situation in Motion Pictures in regard to a group dominating this business despite the fact that Will Hays apparently appears to be oblivious of such a condition, according to his recent statement to the Inland Press Association at Baden, which "Danny" of the Film Daily reported on with an Editorial comment emphasizing that good pictures will get play dates everywhere, they cannot be locked out. Danny appears to be stressing the fact that there are more shareholders of moving picture stock than heretofor as an indication of the growth and financial solidity of moving pictures. Danny's knowledge of "stock manipulation in relationship to shareholders" cannot be but limited, or he would not cite this as an example to prove "progress of Motion Picture Industry." Perhaps Will Hays and Danny might get interesting information if they ask N. L. Nathanson why "Charley's Aunt" for five months was lying on the shelf of the Regal Exchange before it got a showing, despite the fact that Joe Plowright. who was formerly manager in Canada for Producers' Distributing Corp. pegged and begged for an opening date. It was rather a coincidnce that this same Joe Plowright lost his job with Producers' Distributing Corp., or was it with N. L. Nathanson since he held the Canadian Franchise, after placing a one page advertisement in the Canadian Moving Picture Digest for "Charley's Aunt." You see, not being able to get a showing, Plowright was endeavoring to get bookings elsewhere by advertising that "Charley's Aunt" was in Canada, waiting to be exhibited. What the game was in connection with this picture, only N. L. Nathanson and perhaps Producers' Distributing Corp. now know.

The price for the opening might be a figure worth showing to U. S. exhibitors, also the reason for putting "Charley's Aunt" to sleep for over five months might be interesting reading also. Why Joe Plowright was "fired" might be another question of interest. Meanwhile ask us in Canada if a Trust exists. They know it's illegal, perhaps this is the reason for all the protestations and denials.

WILL NATHANSON DENY THIS?

Following the formation of the M. P. T. O. in Canada, did not Mr. Sparrow, who was then president, and Vincent Gould, call a special meeting under Mr. N. L. Nathanson's suggestion at which only a very few exhibitors in the Province of Quebec were invited to attend, and to which no exhibitors in Ontario, nor any officer of the M. P. T. O. in Ontario were asked to attend.

The purpose of this meeting was to break away the Quebec Division of the M. P. T. O. from the Ontario Division and a secession resolution also from the M. P. T. O. A., the National Organization.

Is it not true that Mr. J. C. Brady, Mr. Harry Alexander, Mr. Sam Bloom, Mr. Joe Cohen, Mr. Harry Ginsler, your Editor and several other exhibitors, having learned through various private channels of this proposed meeting, went to Montreal? Is it not true that Mr. Sparrow and Mr. Gould informed one of our Ontario members there was no meeting to be held? Is it not true that we attended the meeting much to the amazement of those assembled, and that Mr. Sparrow tried to bar us from the meeting? Is it not true that in the disclosures which followed, the exhibitors from Quebec voiced themselves as opposed to secession and that Mr. Sparrow attempted to close the meeting by leaving the chair? Is it not true that Mr. A. D. Denis was substituted as chairman and that he called a meeting in conjunction with Mr. Sperdakos of all the exhibitor members in Montreal and that we were in session from 11 p.m. until 3 a.m. that night and the next morning, during which time Mr. Sparrow informed those assembled that Mr. N. L. Nathanson had promised the Quebec Organization $500 as dues, his support in other ways, if they would break away from Ontario and from the M. P. T. O. A? Incidentally, Mr. Sparrow forgot to mention that Mr. N. L. Nathanson had privately promised to sponsor the purchase of Sparrow's theatre by his interests. Mr. Sparrow defended N. L. Nathanson valiantly, calling all the other exhibitors "little fellows" with no power comparable to the "big fellow" N. L. Nathanson.

In connection with Vincent Gould, where did he hail from? No one ever heard of him until he came to Canada, presumably sent by the M. P. T. O. A. to help organize the Canadian exhibitors. In connection with this gentleman, he attended the New Jersey convention of the M. P. T. O. A. at Atlantic City and informed them he represented one hundred and five theatres. Can Mr. N. L. Nathanson, whom he also defended at the "show-off" meeting that memorable night, tell us where he came from? Who was paying for his exhibtor-interest, who gave him the theatre for which he booked no pictures to the knowledge of all the exchanges in

(Continued on Page Four)

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"Roxy" Books "Parisian Nights" Following "Drusilla With a Million"

F. B. O's Successful Run at Capitol is Followed with Another Big Run on "Parisian Nights."

THE enthusiastic reception tendered "Drusilla With a Million" the Associated Arts Corporation — F. B. O. Gold-Bond special, which played to capacity at the Capitol Theatre, New York, the week of May 24th, prompted S. L. Rothaphel (Roxy) to book another F. B. O. Gold-Bond picture, "Parisian Nights," for the huge Broadway house for the week of May 31st.

These two bookings set a record for F. B. O. and the Capitol Theatre. "Drusilla With a Million" and "Parisian Nights" are the first two Independent productions to play this house in two years, and the fact that Roxy, shrewdest showman in the Industry, plays two F. B. O. productions for two successive weeks, speaks well for F. B. O's new line-up. A complete survey of the pictures available in the entire Industry in which "Parisian Nights" stands out conspicuously as a sure-fire box office winner, replete with romance, melodrama, heart interest, pathos and humor, clinched the decision for Rothaphel.

The story of "Parisian Nights" concerns the rehabilitation of a Paris apache; the love of a beautiful and talented young American sculptress for the leader of the famous Panthers of the underworld; the jealousy of a fiery little French girl for her ruthless master; underground battles in the dark, mysterious catacombs which run beneath the capital; the bombing of the Apache headquarters by the artillery, and a score of other sensational events, which make "Parisian Nights" one of the most interesting pictures of recent release.

Logically drawn, skilfully developed and brilliantly enacted by a strong cast in which Elaine Hammerstein and Lou Tellegen play the leading roles, "Parisian Nights," proves a colorful and entertaining melodrama of the Paris underworld. The story is from an original by Emil Forst and was adapted for the screen by Fred Kennedy Myton. It is a big subject, handled in a big manner, and well worth the obvious effort which has been made to produce an artistic as well as thrilling picture. While the work of Miss Hammerstein and Mr. Tellegen stands out predominantly, something should be said for the excellent cast, and particularly for the interpretation of Marie as the fiery little French Girl (Renne Adoree) and Pierre, a rival Apache leader (Boris Karloff). The clever direction of Alfred Allen Santell has imbued the production with a flavor of mystery, intrigue and romance not often equalled on the screen.

William Green Discovered Ill in Montreal

William Green, manager of the Russell Theatre, Ottawa, Ontario, was located on June 4 at Montreal, Quebec, after he had been on the missing list for exactly a month. Mr. Green dropped out of sight without warning and the help of the Royal Canadian Mounted Police was solicited in the matter. It was found that he had been lying sick in Montreal.

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D. H. Coplan Managing Imperial Ottawa

D. H. Coplan, formerly of St. John, N.B., and Montreal, has been appointed manager of the Imperial Theatre, Ottawa, Ontario, by his father, A. H. Coplan, who is the proprietor of both the Imperial and Princess Theatres in the Canadian capital. The Imperial Theatre was operated for many years by the late Harry Brouse of First National fame and A. H. Coplan has had it under his lease for the past six months. D. H. Coplan is well-known in film circles of Eastern Canada, having been an exchange manager at St. John for a number of years. Assisting him at the Imperial is a younger brother, Joseph Coplan.

Manager Coplan has put several innovations into effect at the Imperial, which is one of the largest houses in Ottawa. A new exterior lighting effect has been installed, the front election being flooded with light. Good use is also being made of painted signs, in addition to posters and photographs, and several lobby displays have also been arranged, one being a display of fancy shoes from a prominent local shoe dealer, this exhibit being a stunt for the picture "Gold Heels."

Manager Coplan is very particular regarding the class of pictures which he is showing because of his desire to build up a family patronage. Recently a current release did not live up to expectations and it was withdrawn after being shown at the Imperial for only one day. The change entailed considerable expense but Manager Coplan considered that it was worth while.

One of those who attended the recent Shriners Conclave in Los Angeles, Calif., was Oral D. Cloakey of Ottawa, Ontario, one of the most aggressive Canadian moving picture men. Mr. Cloakey looked into the moving picture industrial situation when he was in Los Angeles.

EDITORIAL—Continued from Page Three.

Montreal? Will N. L. Nathanson also inform us whether this gentleman is not managing the Regal Exchange in Winnipeg, owned by N. L. Nathanson and what became of the theatre Gould was supposed to own in Quebec? Mr. Nathanson is so emphatic in his denials, here's a few more statements for him to answer or deny.

Our readers will perhaps wonder why these facts were not given publicity earlier? Our reply, we are a long-suffering tribe, we Independents, but "hell hath no greater fury" when once we are aroused. We're feeling that way now. We're marching as Independents towards Independence. Our ammunition—Play Dates, try and stop us!

—RAY LEWIS.

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Pictures in Toronto

By HECTOR CHARLESWORTH

IT did not require the screen to bring Brandon Thomas' famous farce "Charley's Aunt" back to life, for few plays ever written have enjoyed such continuous acceptance. In its original form it was first produced in London in 1892 with a celebrated comedian of that time, W. S. Penley, in the leading role; and I saw it in America the following year with another clever man, Etienne Girardot, in the chief part. In fact Girardot's success in this role was more or less of a misfortune to him, for it was so decisive that the public would accept him in nothing else; and though I am told he is still alive, he has not been heard of for years. "Charley's Aunt" has saved the life of many a stock company at a pinch when receipts had dropped to the vanishing point and I fancy will long continue to do so. This is a case then, where the filmization of a play does not signify that it has exhausted its usefulness on the spoken stage.

The film version made by Scott Sydney which has enjoyed enormous success both in New York and London, and which has recently been released in Canada, has a certain quality which most of the rough and tumble productions of "Charley's Aunt" during the past twenty years have lacked. It preserves the oxford atmosphere. Ordinarily nowadays the play is presented with exaggerated emphasis on its grotesque situations and without the slightest suggestion that all its characters are supposed to be ladies and gentlemen of the upper ranks of British society. In the original production supervised by Brandon Thomas himself there was strong insistence on the "polite" character of the farce. It was intended as a student's frolic; and as we all know Oxford students no less than students of other universities the world over, often indulge hilarious pranks. The dressing up of a student to impersonate an old lady does no violence to student tradition anywhere; although the question of probability comes in when we consider whether any intelligent person could be deceived thereby. But as originally presented by both Penley and Girardot, the story actually seemed possible; and in the screen version Syd Chaplin achieves a certain plausibility as the old lady "from Brazil where the nuts come from."

It is said that the illustrious Charley personally suggested brother Syd for the role and the selection was a wise one. He plays it better than Charley would have done, for he has no personal stigma in the way of trivial moustache and flat feet that the public expects from him whether the part calls for it or not. He makes Sir Fancourt Babberly, the masquerading little aristocrat entirely magnetic and agreeable and his fun is not forced. Babberly is a "good egg" if ever there was one and the role requires personal charm to make the story go. In extending the situations to make a bill of necessary duration the producers had the discretion and taste to preserve the spirit of the original so that nothing seems out of key. The cast is admirably selected; the roles of Sir Francis Chesney (Phillip Smalley), Spettigue (James E. Page), Delahay (Alec. B. Francis) and Brassott the "Scout" or man-servant (Lucien Littlefield) all being excellently characterized, student roles are capitally played by David James and Jimmie Harrison, while Ethel Shannon, Eulalie Jensen, Mary Akin and Priscilla Bonner, make an attractive coterie of young women.

* * * *

"If I Marry Again" filmed from a novel by Gilbert Frankau has a strong romantic story which logically admits tropical photography. Its plot is rather more intricate than the average emotional play; since the narratives of two marriages are interwoven; and in both there are surprises. In the case of one, man who makes a business success fails as a husband; and in the other man who has no business aptitudes has the gift of making a woman happy. The idea that a social derelict may prove a good and loyal wife is always popular on the stage and sometimes even works out that way in real life. The casting of most new films seen of late has been remarkably good and this is no exception with such an array of really distinguished talent as Doris Kenyon, Anna Q. Nilsson, Myrtle Steadman, Lloyd Hughes, Frank Mayo and Hobart Bosworth. There is also a very attractive child, Dorothy Brock.

* * * *

Bessie Compson in "New Lives for Old" has a vehicle with a very complicated plot and an interesting type of heroine. She plays a cabaret dancer who is in reality a quiet domestic Normandy lass, forced into an anomalous position by the villainies of others. Transferred to America as the wife of a fine young American she is confronted with the alternative of seeing her husband's sister sacrificed to a villainous spy or being publicly disgraced herself. She does her duty and of course is in the end set right in the eyes of those she loves. Bessie Compson acts a role of more than ordinary difficulty charmingly. Theodore Kosloff is an especially sinister villain and Wallace MacDonald makes an ingratiating lover.

* * * *

The Cinderella theme is one of the time honored recipes for stage success and there is very little novelty about its latest screen variation "Eve's Secret" in which Betty Compson is appearing, an art she acquired after she learned to put on clothes. Eve the heroine of this play, is a little French peasant girl who has won the admiration of a wealthy duke who lives in a convenient castle near the village. What usually happens to little peasant girls who inflame dukes is a very short lived happiness; but Eve is different. Sent to Paris to acquire education and social arts she blossoms into the Belle of Monte Carlo and the duke has quite a battle to get her and keep her for his very own. Betty Compson plays this unusual young female with a great deal of witchery. Jack Holt shows that dukes can be as desirable as heroes born of poor but honest parents, and William Collier, Jr., has all the elements of a dangerous rival. The supporting cast includes such excellent performers as Vera Lewis, Lionel Belmore and Mario Carillo.

* * * *

Another Zane Gray film, "Code of the West" has all the characteristics we have learned to expect of him. The sentimental part of the story is that of a young damsel from the East who tries flirtation with a rather different cowboy, and finds him a veritable cave-man when he discovers that she is not serious. For its background this theme has terrifically exciting adventures including an escape from a forest fire, leaps down precipes and all that sort of thing. Constance Bennett plays the flirt and the handsome Owen Moore is the head-long cowboy. The support includes Mabel Ballin, Charles Ogle and David Butler.

An Independent Producer is one who does not take a customer's money to build or acquire theatres in opposition to him

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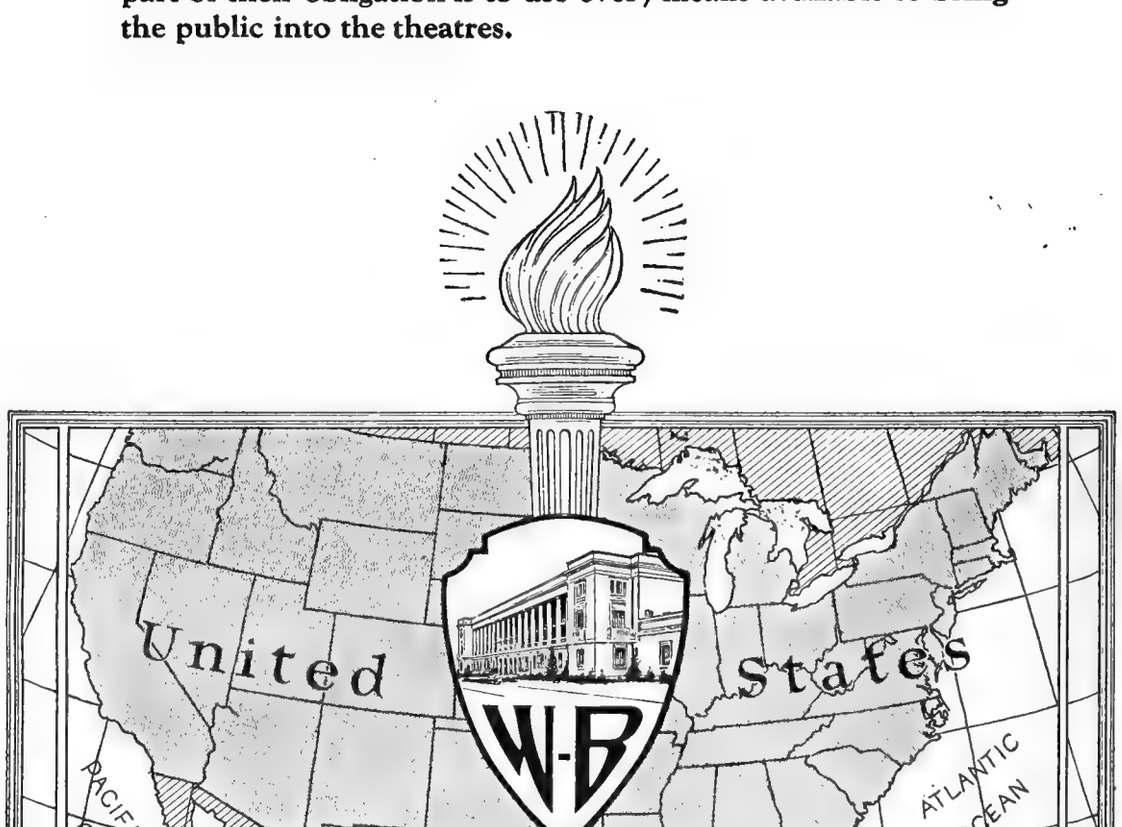

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Warner Bros. are now preparing a powerful national advertising campaign on their coming FORTY Classics of the Screen.

Without doubt this will be the most impressive—most dominating—and we believe the biggest in direct results, as measured in increased theatre attendance, of any advertising campaign in the history of motion pictures.

You remember the great campaign on the 1923-24 Warner Classics. That was admittedly the biggest thing ever attempted up to that time. The present campaign will overshadow that by far. It will surpass the former in number of publications used—surpass it by millions in number of people reached—and greatly exceed the former in cost.

This campaign in its plan and magnitude will be unique and absolutely without precedent or parallel in motion picture advertising. Never before in this industry has any producer backed up his product and the Exhibitor with such forceful, timely and direct selling help.

Heralded by this mighty volume of advertising, the new Warner pictures will be FIRST in the minds of the motion picture public.

Hold your dates open till you get all the details of the coming FORTY WARNER pictures. Warner Bros. never stop with half-way measures. They are in a position now as never before to do big things in a big way and the coming pictures—and the advertising of these pictures—will awake the entire country to Warner Bros. Leadership. Wait for the FORTY winners!

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Harry M. Warner Names the Big Little Three

Head of Warner Bros. Calls a Spade a Spade by Denouncing Metro-Golwyn, Paramount and First National as the Big Three Which Make a Trust.

HARRY M. WARNER, president of the Warner Bros. Pictures, recently made a statement at Los Angeles alleging that Paramount, Metro-Goldwyn and First National were the Big Three constituting a Trust in the Picture Industry.

"There have been adverse replies to my statement that there is a film trust," said Mr. Warner, "and in order that what I say may be clear in the minds of those who are interested and in the mind of the public, I want to clarify my previous statement. Employes of some of the big three have commented on some of my statements, but there has been no direct answer from the heads of the companies alluded to.

"The actual facts are that if the entire country is considered, the downtown theatres in every key center—which is usually the principal city in every section—are controlled directly or by affiliation by the three companies, Famous Players, First National and Metro - Goldwyn - Mayer. Eighty per cent of the first-run theatres, throughout the country are owned, or controlled by the Big Three.

"They have combined for the purpose of running only the pictures that they themselves produce, or distribute, whether they are good or not, and it is next to impossible for anyone not a part of the Combine to secure a first run unless on rare occasions.

"For a specific example, take Los Angeles. The Metropolitan Theatre, Grauman's Million Dollar Theatre and the Rialto are owned or controlled by the Paramount Company. The West Coast theatres, who own the First National franchise on the Coast, as well as being part owners of the First National franchise in Greater New York, operate Loew's State Theatre under a contract with Metro-Goldwyn. They operate the Criterion, the California, Millers, the Alhambra, and I understand a deal has been made whereby Grauman's Million Dollar theatre has just been or will shortly be turned over to the West Coast. The West Coast even own a half interest in Grauman's Egyptian Theatre located in Hollywood.

"The Cameo theatre, formerly owned by Universal, has also just been taken over by the West Coast. This theatre had several of the Vitagraph pictures booked and as soon as the transfer to the West Coast was made, notice was sent to the Vitagraph Company that their pictures would not play there. Some of these pictures which were booked have not even been completed, so they could not have seen them and consequently were not in a position to judge as to the quality of the product if good or bad. Nevertheless, they served notice that the picture would not play in the Cameo Theatre, which we consider only a second-rate house. When we insisted that they fulfill their contract, they preferred to pay for the pictures and not show them.

"Warner Brothers or anyone else can make the greatest pictures in the world and they will not be played except on rare occasions, and no one can remain in business if they only show their product on rare occasions. In the Los Angeles situation, all of the theatres downtown are owned or controlled through arrangements and affiliations with the West Coast and Famous Players, where all their pictures are played and none other except on rare occasions.

"If it were not for the purpose of controlling the theatre situation to the exclusion of all other companies, why would Combines such as the West Coast spread out into smaller towns and purchase or make affiliations that enable them to control over one hundred theatres in southern California?

"In these cases where these affiliations exist it is the common practice of the Big Three to throw the fear of God into the individual independent exhibitor and to force him to buy their specific product in preference to any other. He has no alternative, for it is a relatively simple matter for the larger outfit to build in opposition to him and eventually put him out of business unless he books their pictures.

"In the city of Chicago arrangements similar to those on the West Coast exist. There Balaban and Katz are the First National franchise holders. If there is any theatre in competition with them they make it their business to either affiliate with them or to annihilate them. It is common practice for these big outfits to make such affiliations with circuits or individuals as will give them the booking power and the right to show only their own pictures in these theatres which they line up under their banner.

"The Famous Players Company operate the McVickers Theatre, which was the only competing house of any importance with the Balaban & Katz interests. Balaban and Katz are now operating this theatre under a ten-year agreement which Adolph Zukor personally told me he had entered into.

"Marcus Loew in the presence of Will Hays told me he had signed an agreement with Balaban & Katz for their pictures (Metro-Goldwyn) for ten years for the Loop district of Chicago. If it were not the purpose of the three companies to control and work together for the combined purposes of each other, why have the recent mergers in the middle west taken place, such as the Balaban & Katz, and Lubiner and Trinz and A. H. Blank circuits, and the acquiring by Balaban & Katz of the McVickers Theatre? The possibilities are that before this article reaches print there will be additional announcements of affiliations in that and other districts.

"In the city of New York, as great and as large as it is, what is the Loew company doing? If they would furnish a list of theatres that they have obtained by affiliations and arrangements it would fill newspaper columns. Loew is obtaining all of the theatres possible in Greater New York and that immediate locality.

"The Famous Players own theatres in many large cities and own and control a majority of the theatres in the southern States. They are now getting into the smaller cities throughout the country.

"All that any person who has knowledge of the business needs to do is analyze the ownership and combination workings in the different large cities. They will see for themselves whether there is any attempt at Combine. If there is no attempt to form combinations why is it that these three big companies do not build and operate theatres in direct competition with each other?

"An example is the city of San Francisco where the West Coast theatres operate the Warfield Theatre in co-partnership with Loew's, Inc., who own Metro-Goldwyn. Bear in mind, too, that

(Continued on Page Ten)

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — The event of the week in motion picture circles has been the presentation at the Princess Theatre of "The Iron Horse." This is a film with a definite and clearly assayable historic value. It has seemingly been made with the laudable purpose of visualizing the story of the making of railway history in the United States. It depicts the construction of the Union Pacific and Central Pacific Railways in the sixties. There are excellent reasons for believing that the producers were actuated by a sincere desire to give this production the greatest possible measure of verisimilitude. That they went to the greatest expense in their efforts to be accurate, both historically and atmospherically, it is clear. And the measure of their success is also the measure of their departure from the average and obvious efforts to appeal directly to the widest possible public in the most melodramatic possible manner.

* * * *

"The Iron Horse" deals with an epic theme. The pushing of the railway across the continent was a bigger step in the advance of civilization, from an economic viewpoint, perhaps, than the freeing of the slaves. Yet, like all such steps, it was hampered and opposed by active scheming and by the obtuse stupidity and shortsightedness of many who believed the idea to be chimerical, who thought it a wild dream, who deemed the expenditure a scandalous waste of public money, and who had their own private reasons for wishing to stop its consummation.

Yet the road was built—built in the face of inconceivable opposition, obstacles both natural and artificial — geographical, topographical, the difficulties of overcoming natural conditions, of fighting the climate, of defeating the scheming of cabals at Washington, of driving off the continual attacks of Indians and the insidious onslaughts organized by opposing cliques who kept in the background.

* * * *

It was a remarkable achievement. To place this achievement on record in a permanent, visible, illustrative form, for future generations, was the aim of the Fox Film Corporation in making the picture. Three years of time, and over a million in cash, seem little enough, when one regards the gigantic character of the epic to be formed.

The ingenious interweaving of a natural romance with the actual tale of the road's construction, making this seem an integral part of the scheme and its development, lends to the story such interest as serves to hold the attention of those who look no further than the everlasting theme of a love story and of human conflict, either of individualities or of wills. That this romance is not at all convincing in minor details does not weaken the story as a whole, because the vastly greater epic completely overshadows the emotional interests, though the latter are continued through the film with no little ingenuity and serve to lighten anything approaching tedious detail.

* * * *

One finds at times little solecisms, trifling errors of detail, an occasional explanation of motive or result missing. But the main theme stands out boldly at all times, and in the elaboration of that theme, in the portrayal of a thousand incidents and details and dramatic moments that arise during its development, such care, such attention, and such skill are manifest, that it is easy to forgive the minor blemishes.

Moreover, it is made manifest, as the film unrolls, that much of the seeming improbabilities are intended to be regarded as a symbolical illustration rather than an actual matter-of-fact portrayal of actual happenings. For instance, the unimaginable speed at which the rails are laid as the work of construction proceeds. As for realism, it is here aplenty. The fighting with the Indians, the conflict of personalities, the scheming of villainy and the defeat of machinations that involves loss of life and cruel hardships—all are depicted with a vividness and a convincing quality that lack nothing calculated to drive home the actual truth of the real character of the task undertaken and the real nature of the victory achieved.

* * * *

The educative value of this film is distinctive. Its entertaining qualities are undeniable. Among those whose work helps to make the story one of engrossing attractiveness may be mentioned George O'Brien, Madge Bellamy, Will Walling, Charles Edward Bull, Fred Kohler, Cyril Chadwick, James Marcus, James Welch, Francis Powers, J. F. MacDonald and Gladys Hulette.

The titles, which were written by Charles Warnton, dramatic editor, of the New York Evening World, are a welcome relief after the average ungrammatical, artificial, and blatant rubbish that is usually to be found on the screen.

"The Iron Horse," without making any attempt to outdo any other big film in spectacular or elaborate effects, nevertheless surpasses most because it has a theme that is vital, that has helped to make history, and that has taken practical and lasting shape. It would be a good thing if the big producers were to devote more time to similar themes and abandon the hysterical rubbish after which so many millions have been flung in the past.

* * * *

At the Capitol, Marion Davies appears in "Zander the Great," a film adaptation of Salisbury Field's comedy-drama in which Miss Alice Brady made a success on Broadway. It is a tale of two orphans and their adventures, and it provides adventure and action enough to fill two screen dramas. Particularly picturesque and thrilling are some of the far western episodes, in their characteristically western setting. Miss Davies enjoys herself thoroughly in the earlier part of the story, she gives a realistic picture of the pathos of suffering and neglected childhood. Later on, her comedy gifts stands her in good stead. The cast with her includes such competent players as Harrison Ford, Holbrook Blinn, George Seigmann, Hobart Bosworth, Hedda Hopper, Harry Watson, Harry Myers and Master John Huff. It would seem as if the customary bigoted and ill-exercised censorship had been unusually busy upon this film. Apparently the censors here will never learn either tact or fairplay. Their judgment is warped by sectarian considerations, and their judgment is the measure of their ignorance of the film—which is obviously an appalling and all-embracing ignorance. One can only hope that in due course this Board of censors will suffer the same complete obliteration as befell the last lot of grossly incompetent political appointees.

* * * *

At the Imperial Miss Priscilla Dean is seen in another of those adventurous and thrilling stories in which she won her screen fame. It is entitled "The Crimson Runner," and Miss Dean plays the part of a modern Robin Hood who worries the Vienna police after the war. She has many thrilling escapades, through which she worries with her usual aplomb and her customary luck. There are many exciting moments, and not the least effective of the scenes is the depiction of fire. It is a typical Dean film.

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Princess Theatre Not Trust House Presents "The Iron Horse"

Fox Big Historical Railroad Special Creates Tremendous Success In Montreal.

LORD AND LADY SHAUGnessy and other distinguished men and women of the official and social life of Montreal; a dozen or more high in managerial positions with Canada's National Railway and Steamship Lines; welcomed "The Iron Horse" to the Dominion Sunday night May 31st where it was presented at the Princess Theatre, Montreal.

Near Lord Shaughnessy was Vice President Robb of the Canadian National Railways, General Manager J. Melanson and T. N. Enerby, General Manager of the Canada Steamship Lines. As these men are among the world's most famed transportation experts they viewed with keen interest the picturization of the struggles the pioneer railway builders were forced to make in conquering the then uncharted West.

Mr. Robb was immensely impressed with the epic picture which is now regarded and conceded one of the greatest of all Fox Film Corporation productions and he volunteered powerful co-operation. Mr. Gibbon asked that the Canadian Pacific be at once supplied with photographs and publicity matter.

"We will use the full power of our National transportation systems to impress upon the men and women of Canada the historic importance, and thrilling charm of this cinema," he said. "It is superb and being a truthful record of one of man's boldest achievements, it deserves the support of every man who can appreciate the magnitude of the task. I hope every man and women in the Dominion will have the pleasure of seeing it."

At the public opening Sunday night an enormous audience was present. "Picture went over with a bang" wired an enthusiastic well wisher to the Fox office in New York. "Rarely have I seen a finer or a more enthusiastic audience."

Harry M. Warner Names the Big Little Three

(Continued from Page Eight)

West Coast are the owners of the First National franchise, and the only opposition is the Herbert L. Rothchild Entertainments and the West Coast theatres, through which the latter are limiting their activities to the Warfield, leaving the rest of the City of San Francisco to the Rothchild Entertainments.

"In Cleveland, Ohio, all the downtown theatres are controlled by interlocking arrangements between Loew, Metro-Goldwyn, Famous and First National, whose output must be taken care of before any other producer has a chance. This is very slim because they fill up about 98 per cent of the booking dates.

In our opinion there has been a division of territory where each individual faction is supreme. If these things are not so then there is surely no reason why the executives of these companies should remain silent when matters of this kind are brought into the open.

"It is easy to see that something is radically wrong. Otherwise, why the Exhibitors' Convention in Milwaukee, where the Independents have called a nation-wide meeting to discuss these problems—the producers who seek an outlet for their product, the exhibitors to determine ways and means to stay in business and earn a livelihood without being swallowed up? Why, too, would the Independents make overtures to the greater brains in the country to guide them in their fight for their very existence if nothing was wrong?

"All these things need no answer. That there is something wrong is unqestionable.

"But why all this newspaper discussion? My statements have gone unanswered by the heads of the Big Three. We have laid our cards on the table. We claim there is a solid Combine which prevents the outsider from doing business with his product. Our supposition must be correct. Independent producers are not getting first runs and our claim that there is a Trust is answered only by half-hearted and vague replies from minor executives. Let the big men of the three companies meet us around a table and lay their cards open, as we have done, if they dare.

"I have just received a telegram from headquarters in Milwaukee where the Independents held their convention, to the effect that propaganda is being spread that Warner Brothers are affiliated with Metro-Goldwyn; that it was the Metro company who furnished the finances for the purchase of the Vitagraph Co. This, of course, is being done to give the Independent exhibitor the idea that Warners do not stand alone, and we brand them as malicious lies.

"I hereby offer to charity $100,000 if anyone can show proof that we are affiliated in any way with Metro-Goldwyn or any other interests. Any one spreading news of this kind should be ostracized from any community for it is deliberately and maliciously an attempt to inflict injury on our organization.

"These attempts show the fear that has arisen in the heart of the Trust and the unfair methods being used are further proof that a Combine does exist.

"We invite members of the Big Three to sit in an open meeting with us and show their plan for exhibition of pictures in their theatres for the coming year. The public will then see the plans that have as their goal the elimination of the Independent producer and exhibitor."

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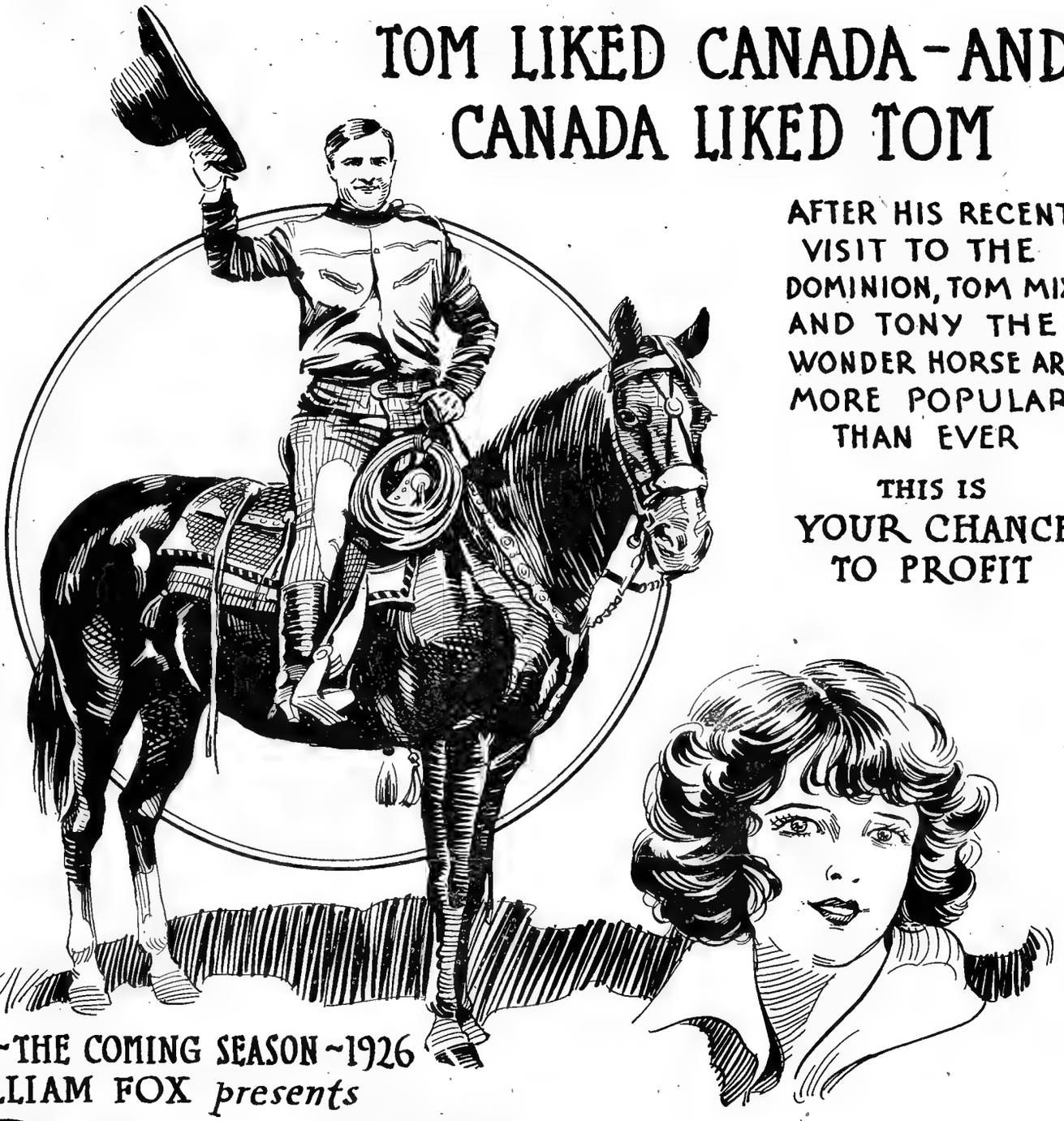

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 8. TORONTO, CANADA June 20th, 1925

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Pictures in Toronto

By HECTOR CHARLESWORTH

There have been some uncommonly good pictures in the news reels lately. I saw a series recently showing salmon in the spawning season fighting their way upstream in the rapids and cascades of the Oregon River that was thrilling as an evidence of obstinacy and endurance in obedience in instinct. The pictures that are coming in from Africa of receptions to the Prince of Wales in the equatorial regions are also magnificent. It would be impossible for an ordinary picture producers to assemble such enormous and highly decorative throngs no matter what the funds at his disposal. One parade of Arab horsemen from the desert exceeded in picturesqueness and magnitude any mimic spectacle that could be devised. The news reels have, as a matter of fact, taken the edge off many of the effects in the earlier sensational motion picture dramas, by the magnitude of the episodes they present. They have made it impossible to excite people nowadays with great ensemble pictures made on "location" in the sense that they once were excited.

* * * *

"Proud Flesh" the latest vehicle of the pleasing Eleanor Boardman, strikes me as a rather fantastic affair, though it was probably never intended to be taken seriously. Its heroine is an aristocratic Spanish senorita who had come out to San Francisco to visit an aunt followed by a young Spanish Don, who is in love with her. Yet in the end she falls in love with a plumber and marries him. Plumbers are often very good fellows and some of them have more money than Spanish aristocrats, although that point is not stressed in this case. We are asked to believe that the plumber and the senorita are natural affinities reaching to each other across the abyss of social differences. Fortunately the Spanish lover is not the violently jealous person that men of his race are generally reputed to be, but altogether the story strikes one as hokum, something that couldn't and shouldn't happen, though Miss Boardman, Pat O'Malley, the plumber and Harrison Ford, the Don, play the piece very well.

Regal Theatre Burns At Hagersville, Ont.

A $200,000 fire at Hagersville, Ontario, destroyed the Regal Theatre there.

Attack In London On American Pictures

Lord Lee of Fareham at a luncheon of the English-Speaking Union, stated that one of the greatest obstacles to better friendship between Britain and the United States was the American pictures as shown in Britain. It is the beginning of ominous rumblings —see that the American monopolists in England do not excite further comment because of their unfair tactics, the "come-back" will be a blow at the entire American Picture Industry.

Pictures in Montreal

By S. MORGAN-POWELL

Aileen Pringle in "One Year to Live" played the heroine at the Palace. It is the first time she has been given any role that provided her with a fair opportunity of showing what histrionic gifts she possessed. Although the story contains many improbabilities. Miss Pringle's alertness and resourcefulness saved it from failure, and lifted it above the humdrum level of routine screen mediocrity. Too much haste in the climax mars the film.

* * * *

There are now two combined vaudeville and picture houses open—The Imperial and Loew's. His Majesty's, the Princess and the Gayety are closed for the season. The Stanley James stock company is running at the Orpheum. It is uncertain whether His Majesty's will re-open under local management or as a house on the Shubert string next season. The picture houses here are not doing any such business as would warrant a thanksgiving service. But the beginning of next theatrical season in August will probably see some changes in policy in more directions than one —not before they are urgently needed.

* * * *

The Imperial presented a film version of Jack London's dog classic, "White Fang," this week. Of course there is only one dog that could portray the London creation, and his name is Strongheart. The instinct and intelligence of this noble animal are little short of marvelous. He seems to know what is expected of him at all times, and he does his work with an enthusiasm and a directness that suggests almost human comprehension of the director's desires. If half the actors now being starred and three-quarters of the actresses now drawing huge salaries for looking pretty and sitting pretty were to display in their screen acting one-half the skill of this dog, they would be more honestly entitled to distinction than they really are.

* * * *

"The Iron Horse" did not survive more than two weeks at the Princess. It possesses very distinct merits, but it is not the type of film that will continue to draw huge crowds in any but an American metropolitan centre. Moreover, the long-awaited but suddenly arriving spell of hot weather drove everybody out of doors and many out of town, and the business fell off heavily towards the end.

* * * *

"The Ten Commandments" is scheduled for presentation at the Capitol theatre here for Labor Day. Having at last seen it, I can readily understand why Mr. Nathanson decided to present it at popular prices. Any higher prices would be an overcharge, in my opinion.

* * * *

Miss Colleen Moore, having been cast for an utterly unsuitable role in the grossly over-estimated "So Big" a notable example of a boosted book and a picture made in the hope that the name would prove a box office magnet—is seen this week at the Palace Theatre in a much more suitable character—that of Sally in the screen adaptation of the popular musical comedy in which Marilyn Miller and Leon Erroll made such a hit. The screen version keeps all the best of the stage play, and with all its improbabilities of plot, it makes very good inconsequential entertainment of the type that the unthinking screen fan most enjoys and is best able to grasp with his or her moron-like brain. Miss Moore's great gifts for comedy, her ability in the portrayal of wistful and deliciously whimsical types, her innate sense of comedy values, and her original methods of portraiture, combined with Mr. Erroll's abilities as an all-round comedian, are of themselves sufficient to ensure the success of this film.

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS.

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"The Little Big Three"

IF it was possible to smash the General Films Trust, is it not likely that history will repeat itself with a smash-up of the present day Trust, symbolized by the Little Big Three? Is is not reasonable to expect that those who fought so valiantly for Liberty will consistently uphold their principles now as then?—and just as consistently meet with victory. *History must repeat itself* if these companies are imbued with the same spirit of Independence. Their interests today are vaster—they need more Independence than ever for their protection and sustenance.

History repeats itself in our Industry, following the development of organization against oppression. When oppressors organize for greater oppression, the oppressed organize for their mutual protection. The leaders of the Motion Picture Theatre Owners of America foresaw the monopolization of this Industry, as the power to dictate became centralized in the hands of a few. They organized the Independent Theatre Owners. The Independent Producers also foresaw their approaching doom, but in place of organizing themselves for their mutual protection, affiliating with Independent Theatre Owners, favoring and nursing and nourishing their only possible means of escape from annihilation, they stampeded into the market for the acquisition of theatres, but keeping pace with their theatre-buying power, was the Trust; and this solved no problem for the Independents — it but made their difficulties the more involved.

"Freeze out" the monopolists as they are "freezing out" and have "frozen" you out. Independents do business exclusively with Independents—Thus shall you become not writers but makers of history—your pages the philosophy of action to deliver you, and those who will follow after you, from a repetition of this state of monopoly. "Eternal vigilance is the price of peace" —It is the price of Liberty. Be on your guard against monopoly — and should it again uprear its menacing head, *remember history invariably repeats* itself in creating St. Georges with liberating swords to behead the Dragons of Oppression, symbols of greed. Fifteen years ago your Dragon was the General Films, today your Dragon in Canada is N. L. Nathanson, and the Little Big Three for the geography of the entire Industry. Remember Play Dates for Independents, give them to the Bureau of Trade and Commerce, the new St. George of 1925 to set the picture Industry free.

* * * *

In a recent interview which the "Spotlight" had with a French delegate to the M. P. T. O. A. convention at Milwaukee, our informant declared that it will be almost impossible to receive any courtesies by way of producing in France after the experience the French have had with the production of Sans Gene (pronounced San Jane, this for the benefit of the many exhibitors who protested at the convention they could not pronounce the name). It appears, according to our informant, that Famous-Players promised the French this picture should have its premiere in Paris and be released as a French production. We leave it to you whether this has happened. Also our French informant states that the French Film Market was upset by the misuse of the American Dollar during the course of production, so much waste of money and so much ease in the spending of it, with no regard for the proper use of the dollar has reacted upon the French Film situation, and started a false value inflation.

* * * *

It is reported that there was an attack in the House of Lords, London, England, launched at American Films recently. About five years ago there was a tremendous agitation in England because Famous-Players who had their exchange there, had opened a studio, and had acquired the Tivoli site for a theatre. The English contended that this was monopoly and their attack was directed on American Films, for they understand as we, that their only weapon of defense was the saving of their play dates for home product. This was followed by the introduction of British movie weeks and H. R. H. the Prince of Wales cautioned the English people to take the English moving picture Industry seriously. Today there is another attack against American Films being launched—Why? Lack of diplomacy—Desire for monopoly — Greed — Consider the development abroad seriously.

* * * *

The Famous-Players are said to have four houses in France, one at Bordeaux, Lille, Strasbourg, Marseille. The vaudeville house in Paris, Vaudeville in France meaning light operas or comedy, acquired by Famous-Players, cannot be utilized by them as a picture house, only in the morning for exhibitors' screenings. The agitation in connection with the purchase of this theatre was such, according to a French delegate to the M. P. T. O. A. convention at Milwaukee, that the French Interests threatened to bring the matter to the attention of the French President. A compromise was effected by Famous-Players, it is said, agreeing to not open the Vaudeville, Paris, as a picture theatre. It looks as if the French Film Interests are afraid of monopoly. What other French reprisals are in formation?

—RAY LEWIS.

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A Gothic picture directed by AL SANTELL starring ELAINE HAMMERSTEIN, LOU TELLEGAN, RENEE ADOREE and exceptional cast. A story of the wickedest city in the world—Paris—surcharged with all the fire and romance, action and drama that can be packed into a featured production. It has class, rare production touches, tremendous appeal both in title and story and gives exhibitors another Gold Bond Special that will register with a resounding smash at the box office.

"IF MARRIAGE FAILS"

In this his latest production Mr. Sullivan gives to F. B. O.'s exhibitors a picture with a great box office title plus a great story. With that lovely young star JACQUELINE LOGAN supported by Clive Brook and JEAN HERSHOLT and other artists. "IF MARRIAGE FAILS" cannot miss, particularly if handled in the manner outlined in our showman's Press Book. Superbly directed by JOHN INCE.

Laura Jean Libby's Sensational Success

"WHEN HIS LOVE GREW COLD"

Millions of fans will flock to see Laura Jean Libby's romantic story transferred to the screen. And as for title, you can just write your own ticket as to the possibilities of "WHEN HIS LOVE GREW COLD." Just made to order for a mop up for thousands of theatres. Millions have read her books. Millions will want to see this picture. Take advantage of all this special offers you in profits and prestige.

"THE MIDNIGHT FLYER"

Exhibitors from every section of the country have urged us to produce another big time railroad story. Our answer is "The MIDNIGHT FLYER," a thrilling romance of the rails that will be backed by sensational exploitation, high powered advertising and F. B. O.'s sure fire showmanship. Register this one as one of F. B. O.'s biggest box office winners among our twelve Gold Bond Specials.

"THE FUTURITY WINNER"

Register another sure fire box office winner in F. B. O.'s Gold Bond Special "THE FUTURITY WINNER." Here is a veritable whale of a race track drama surcharged with heart interest, suspense, high powered drama and saturated with thrills. All the lure and color of the turf incorporated into this picture guaranteeing it as a sure fire at the box office as human skill and brains can make of those elements the public always responds to in crowds, mobs and Jams. From an original story by John C. Brownell.

"FLAMING WATERS"

One of the biggest screen successes from the box office angle last season was an oil field story. "FLAMING WATERS" will equal or match the record of that picture. It will be spectacular in the extreme, dramatic beyond description and absolutely sure fire at the box office. It's an ASSOCIATED ARTS production, presented by O. E. Goebel. From E. Lloyd Sheldon's famous story, of the lure of the stream of gold. It's another of F. B. O.'s Gold Bond Twelve.

"THE ISLE OF RETRIBUTION"

Stories of the frozen North are as certain in their box office results, perhaps more so, than any other class of production. Your own memory will recall the sensational outstanding successes of this type of release. Edison Marshall's thrilling book "THE ISLE OF RETRIBUTION" is that type of story and embraces every sure fire element of box office appeal. A gripping tale of the Frozen North filmed in the locale of the narrative brings to exhibitors another big time Gold Bond Special of brilliant possibilities.

"A POOR GIRL'S ROMANCE"

Here is another Laura Jean Libby fiction success read by millions during the years this book has been before the public, giving it a ready made audience that not one picture in scores possesses, unless backed by similar advantages. This second Laura Jean Libby Gold Bond Special will be as sure fire at the box office as anything ever released. It is impossible in this small space to give you all the details. Watch the trade papers for further announcements.

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PRODUCTIONS

RIBUTION TO THE CAUSE OF DENCE, YOUR GROWTH AND ITY FOR THE COMING SEASONS

A Series of Super Special

FRED THOMSON

Silver King Productions

Hundreds of congratulatory telegrams have reached F. B. O. for signing up the famous and tremendously popular FRED and Silver King for our series of brand new Super Special Westerns, produced under the supervision of Thomson himself. These new pictures will be immeasurably finer, with bigger stories, bigger production values, far costlier than any yet turned out by Thomson. As the biggest draw among Western Stars before the public, register a ten strike for your house when you book these brand new Thomson Specials.

8 EVELYN BRENT PRODUCTIONS

All Box Office Winners

Evelyn Brent has had a meteoric rise to fame. Her last pictures have won hundreds of thousands of fans to her standard. Now, in the coming season you will get Miss Brent in highly dramatic stories, with all the lure and romance that means capacity at every showing of Brent pictures. Her youth and alluring loveliness means S. R. O. with the showing of these new releases. Watch for them. There will be eight (8) superb pictures

8 RICHARD TALMADGE

Lightning Action Pictures

Made to order for all classes of theatres whose public loves ACTION plus romance and high powered drama. Vastly improved pictures will be these eight (8) new Talmadge productions, presented by Abe Carlos. Watch the trade papers for the box office titles. All Richard Talmadge productions.

8 BOB CUSTER

Westerns Produced By JESSE J. GOLDBURG

Custer has already gone over like a million dollars. Wherever they show these Custer pictures the fans flock in droves. His youth, personality, ability as a two-fisted scrapper have made him remarkably popular. Watch for this brand new series of (8) high speed Westerns produced under the personal supervision of JESSE J. GOLDBURG.

8 MAURICE FLYNN

Melodramatic Gentleman Adventurer Pictures with Speed and Class

Acknowledged the handsomest screen star now before the public, popular MAURICE (lefty) FLYNN comes back again this season with a brand new series of eight (8) melodramatic "Gentleman-Adventurer" pictures packed to the hilt with class, action, speed and romance. Presented by Harry Garson. Watch for announcement of titles on these new FLYNNS in the film trade papers.

8 Surprise New Western Star Pictures

That will set new Records

F. B. O. springs a box office surprise on Exhibitors this season with a brand new "find" among western stars that will register at the box office with every release. Can't tell you the details now. Watch and wait for a scoop that will make a whale of a hit with you. Eight (8) pictures coming with this brand new "Surprise Star." Watch and wait.

The New Nell Martin Series

entitled

"The Adventures of Maisie"

Twelve two-reel subjects with a great all-star cast — wonderful stories that will make your audiences "holler for more."

A Brand New Two Reel Series by

SAM HELLMAN

famous Saturday Evening Post writer who numbers his readers by the millions and whose stories in the Saturday Evening Post have won world wide fame. Title of the new series will be "FIGHTING HEARTS" and will possess the true Sam Hellman punch, humor and pep. Here's a box office magnet no genuine showman dares overlook. Watch for release date. Twelve stories, two reels each.

26 Two Reel Comedies

of a class that will build comedy nights for thousands of theatres. Every one packed with laughter, pretty girls, rollicking comedy, clean, yet with a wallop. 26 of 'em. Money makers. Popularity winners.

26 BRAY CARTOONS

that possess a magic "draw" for theatres everywhere. A bigger, better infinitely more novel series this season. 26 of them. Bray's Cartoons are already sold to millions of fans. Get this brand new series of 26.

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Board of M.P.T.O. Directors Start Bureau of Trade and Commerce

Two Day Sessions, New York, Ratifies Seider's Report on Approved Standard Contract—Plan to Extend Arbitration In Connection Exhibitors' Grievances Against Producer-Distributor-Exhibitor Competition.

ON Wednesday, June 3rd, 1925, at 11 a.m. the Motion Picture Theatre Owners of America Board of Directors convened at the Hotel Roosevelt, New York. Those present were National President R. F. Woodhull, Sydney S. Cohen, Chairman of the Board, National Treasurer L. M. Sagal, P. R. Biechele of Kansas; A. Julian Brylawski, Washington, D. C.; M. E. Comerford, Scranton, Pa.; F. Dolle, Louisville, Minn.; Jack Miller, Chicago, Ill.; J. C. Ritter, Detroit, Mich,; J. M. Seider, Newark, N. J.; Jake Wells, Richmond, Va.; L. B. Wilson, Covington, Ky.; C. L. O'Reilly, New York; George Aarons, Philadelphia, Pa.; H. A. Cole, Dallas, Tex.; Glen Cross, Battle Creek, Mich. A. A. Elliott, Hudson, N. Y.; Charles Nathan, Peoria, Ill.; Fred C. Seegert, Milwaukee, Wis.; W. A. Steffes, Minneapolis, Minn.; J. H. Whitehurst, Baltimore, Md.; Nathan Yamins, Fall River, Mass.; M. J. O'Toole, Scranton, Pa.

The Chairman, Sydney S. Cohen, called the meeting to order and gave a general report of the activities of the organization and the development of the Board of Trade and Commerce since Milwaukee.

Commenting on the Board's program of activities during the Wednesday and Thursday session, Mr. Cohen stated that on Wednesday, in order to facilitate the work on hand, special sub-committees were appointed to consider the matters to be discussed at the two days' session, and to report to the general Board on Thursday their deliberations.

The Ways and Means sub-committees governed the question of dues and recommended that the same plan be adopted as carried out during 1924 and 1925, with this alteration—theatres in towns of 2,500 population be assessed $5.00 per annum, and theatres in town under 5,000 population at $10.00 per annum. The schedule of dues now in operation is as follows:

Theatres of 500 seats or under
$26.00 per annum
Theatres of 500 to 1,000 seats
$52.00 per annum
Theatres of 1,000 to 1,500 seats
$78.00 per annum
Theatres of 1,500 to 2,000 seats
$104.00 per annum
Theatres of 2,000 to 2,500 seats
$136.00 per annum
Theatres over 2,500 seats
$156.00 per annum

All theatres in towns under 2,500 population — $5.00 per annum.

All theatres in towns under 5,000 population — $10.00 per annum.

Recommendations for the engaging of the services of an Organization Manager were made and adopted.

A Committee designated as a Committee on By Laws and Legislation was appointed to revise the present Constitution and By Laws. The Committee to report at a later meeting of the Board.

That the report and recommendation regarding Arbitration and the Standard Exhibition Contract submitted by Joseph M. Seider and approved at the Milwaukee Convention, be carried out by the Board of Directors, and a Committee was appointed following the decision of the Board to confer with producers on the approved standard contract, and also relative to the resolution adopted at the convention regarding the inability of theatre owners to secure film.

After due deliberation and in consideration of the fact that the negotiations for the putting into operation the mandate of the convention in relation to the allocation of product, unfair competition and unfair competitive methods of circuits and chains of theatres operated by producer theatre owner, this Committee further recommended that the committee elected as above, shall also be the committee for the carrying out of the resolution in relation thereto passed at Milwaukee.

Resolution Unanimously Adopted at Sixth Annual Convention of the Motion Picture Theatre Owners of America

Milwaukee, Wis., May 12-15, 1925.

RESOLVED, That this Convention approve, endorse and support most vigorously a plan to extend the principles of arbitration to grievances of exhibitors against producers and distributors arising out of their inability to secure service of film because of the unfair competitive methods of circuits and chains of theatres owned by these producers and distributors, and also because of the inability of theatre owners to secure film for the operation of their theatres, because of the unfair competitive methods of circuits and chains of theatre operators, and to that end the Board of Directors meet in conference in New York City with the representatives of the producers and distributors for the purpose of drafting an agreement embodying such plan.

In order to keep the Bureau of Trade and Commerce a clearly defined organization for the purposes so named, Trade and Commerce, it was decided to keep the funds, management and development of this Bureau as a distinct unit; and not directly a part of the Motion Picture Theatre Owners of America Organization although under its guidance and patronage. A Committee consisting of five exhibitors, Nathan Yamins, W. A. Steffes, L. M. Sagal, A. Julian Brylawski and Sydney S. Cohen, was appointed—alternates Jake Wells and James Ritter. This Committee to have full and complete authority to work in conjunction with Universal's representatives, Film Booking Offices and the Independent Motion Picture Producers and Distributors Association and other producing companies under consideration.

The committee of ten to select an additional committee of five from public service units so that the Bureau of Trade and Commerce may function in direct contact with production, exhibition and patronage, as expressed by distributor, producer, exhibitor and the public.

The action of the National Treasurer, L. M. Sagal and Chairman of the Board, Sydney S. Cohen, in depositing the money advanced by Universal, F. B. O. and the I.M.P.P.D. Association, for the Bureau of Trade and Commerce, as a separate entity from the treasury of the Organization, was endorsed by the Board, and this precedent will be established in relationship to Board of Trade and Commerce Finance.

A tentative budget was adopted and carried by the representatives of the various states present.

The National Convention at Los Angeles will take place the first week of June, 1926. A committee has already been appointed and is at work on the proposed plans.

A sub-committee of the Board, including National President R. F. Woodhull, was selected to appoint the new members of the Executive Committee-at-Large and the Executive Committee. The following members were selected, and Vice-Presidents.

Vice Presidents

W. C. McLaren, Jackson, Mich.; Joseph W. Walsh, Hartford, Conn.; Theodore Hays, Minneapolis, Minn.; C. C. Griffin, Oakland, Calif.

Executive Committee at Large

Dave Adams, Concord, N. H.; Dave Bershon, Santa Monica, Calif.; J. C. Brady, Toronto, Canada, H. M. Crandall, Washington, D. C.; Frank H. Durkee, Baltimore, Md.; D.A. Harris,

(Continued on Page Seven)

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F.B.O's Announcement This Issue of Special Interest to Exhibitors

Full Programmes Weekly the Year Round Outlined F. B. O. Affiliated M. P. T. O's Bureau of Trade and Commerce Which Means Being Independent 100 Per Cent.

One of the most interesting announcements ever made by an Independent producer is F. B. O.'s double page spread in this issue, on their 1925-1926 product not as to quantity only, is this announcement unique — but the features and short product bristle with quality and box-office value. And that's what we want!

The first three of the Gold Bond specials, "Drusilla With a Million," "Parisian Nights" and "If Marriage Fails" have already had pre-release runs on Broadway — the former two in the world's largest and most beautiful theatre, the Capitol, and "If Marriage Fails" in the Colony. "Roxy," the manager of the Capitol was so enthusiastic about the reception tendered "Drusilla With a Million" and "Parisian Nights" by his audiences that he broadcasted it by radio. It is safe to say, therefore, that if the wonderful success these pictures had in New York, backed up as it was by unanimous praise from the critics, is any criterion, they will surely create box-office records for exhibitors everywhere.

The great western star, Fred Thomson, whom almost every other producer tried hard to get for next season, is to make four specials. Evelyn Brent — eight, Bob Custer — eight, Richard Talmadge — eight and Maurice (Lefty) Flynn — eight — and in addition, a series of eight melodramatic westerns with all star casts.

And the short product! Look it over, boys! A series of twelve Nell Martin two-reelers entitled "The Adventures of Mazie" to be followed by the Sam Hellman series of twelve "Fighting Hearts" — twenty-six two-reel slapstick comedies and twenty-six Bray cartoons.

F. B. O. is in a position this year to supply exhibitors with everything they need for a complete program of quality each week throughout the year.

In an interview with The Digest on this truly wonderful line-up for next season, P. C. Taylor, General Manager for F. B. O. said: "I wish to thank the exhibitors of Canada who, by their patronage, have made it possible for us to bring into Canada this great number of good pictures. It is a well known fact that, in most cases last season exhibitors made more profit from playing F. B. O. product than from the product of any other exchange—bar none. And, for next season, we guarantee these exhibitors more and still better product — pictures that are well directed and that have good stories — not a machine made program to sell at so much per foot or reel, *but high class product which will be sold equitably, everywhere.*"

F. B. O. are affiliated with the M. P. T. O.'s Bureau of Trade and Commerce. This is an added guarantee that they will "deliver the goods."

(Continued From Page Six)

Pittsburg, Pa.; David J. Hennessey, Newark, N. J.; Ernest Horstmann, Boston, Mass.; William James, Columbus, Ohio; Maurice Jencks, Topeka, Kans.; Frank Koch, Rochester, N. Y.; Dan Markowitz, San Francisco, Cal.; Joseph Mogler, St. Louis, Mo.; Chas, L. O'Reilly, New York; H. J. Schad, Reading, Pa.; H. J. Silliman, Milwaukee, Wis.; Martin G. Smith, Toledo, Ohio; E. P. White, Livingston, Montana.

Executive Committee

John Ackerman, Cincinnati, O.; H. Alexander, Toronto, Can.; R. V. Bassen, Minot, N. Dak.; A. J. Bethancourt, Houma, La.; E. H. Bingham, Indianapolis, Ind.; E. A. Boedecker, Bozeman, Mont.; Max Bryant, Rock Hill, S. Car.; William Cadoret, Wilkes-Barre, Pa.; C. E. Daffin, Tallahassee, Fla.; J. R. Denniston, Monroe, Mich.; A. D. Dennis, Montreal, Can.; L. O. Davis, Hazard, Ky.; J. Friedman, St. Paul, Minn.; Ray Grombacher, Spokane, Wash.; O. C. Hauber, Pine Bluffs, Ark.; Walter Hays, Buffalo, N. Y.; Claude Hansen, Redfield, N. Dak.; C. E. Hildinger, Trenton, N. J.; H. H. Hoke, Taylor, Tex.; W. C. Hunt, Wildwood, N. J.; J. M. Hone, Seattle, Wash.; Will Horowitz, Jr., Houston, Texas; David Keizerstein, Bayonne, N. J.; A. J. Kliest, Pontiac, Mich.; Solomon Levitan, Madison, Wis.; Henry H. Lustig, Cleveland, Ohio; Ray Lewis, Toronto, Canada; C. M. Maxfield, New Hartford, Conn.; F. J. McWilliams, Madison, Wis.; L.M.Miller, Wichita, Kans.; A. B. Momand, Shawnee, Okla.; Morris Needles, New York, N. Y.; M. J. O'Toole, Scranton, Pa.; H. T. Palmer, Fairport Harbor, O.; Hector Pazmezoglu, St. Louis, Mo.; William Quinn, Los Angeles, Calif.; Chas. Rapoport, Philadelphia, Pa.; C. M. Patee, Lawrence, Kans.; I. W. Rodgers, Cairo, Ill.; J. Louis Rome, Baltimore, Md.; M. A. Rosenberg, Pittsburg, Pa.; Rudolph Sanders, Brooklyn, N. Y.; C. B. Sawyer, Kankakee, Ill.; Charles Sears, Nevada, Mo.; M. A. Sybert, Moundsville, W. Va.; Michael White, Dover, N. H.; C. E. Williams, Omaha, Nebr.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 9. TORONTO, CANADA June 27th, 1925

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PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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is this latest Texas Ranger Western
packed to the hilt with Romance and FAST ACTION

JESSE J. GOLDBURG PRESENTS

DIRECTED BY
REEVES EASON

PRODUCED BY
INDEPENDENT PICTURES CORPORATION

Bob Custer Pictures *need no boosting*

The pictures themselves, every one of them, are the answer to the quality and drawing power of the product. Ask any Exhibitor who is now showing the BOB CUSTERS whether or not these Westerns are 100% effective as entertainment and ability to attract and hold regular patronage. If you have not played the earlier BOB CUSTERS you've missed some big bets. See the earlier releases,—play them, play the latest ones and this one, "THE TEXAS BEAR CAT," and build yourself a regular patronage for this fast coming popular Western star.

Film Booking Offices of Canada Ltd.

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Thematic music cue sheets available on all our features.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Vol. 17, No. 9. TORONTO, CANADA June 27th, 1925

What Constitutes a Liar?

WHAT constitutes a Liar? Webster's dictionary defines "liar" as one who sets out to deceive. Would you call Famous-Players Company a liar is the question which now presents itself, after reading the following statement by John Cecil Graham, their London representative? *"We have no intention of building theatres in this country (England), it is not necessary — where any big city has good theatres it is no part of our business to enter into competition.*

"In America the situation is different — it is intolerable that a group of men can get together and offer a ridiculous price for product that has cost millions to make, and if the price is not accepted to keep it out of the city.

"That condition cannot be allowed to remain, and that is why Famous-Lasky have had to build and take over theatres to break down that monopoly."

Now read this—

Paducah, Ky., June 9th, 1925.

Ray Lewis,
The Spotlight,
156 East 42nd Street,
New York City.

Dear Sir:

Have been a patron of the Famous Players for some years past—using all of their product—some of it at ruinous rentals. We awoke this morning to find the enclosed which we clipped from our home town paper.

Any exhibitor might find himself in the same position any time. Can we reasonably be expected to continue doing business with companies who perhaps tomorrow will be our competitors?

Sincerely,

(Signed) LEO. F. KEILER.

(*Copy newspaper notice*)

NEW THEATRE TO BE BUILT HERE

Famous Players-Lasky To Put Up $150,000 *Movie Playhouse.*

"Paducah is to have a modern new motion picture theatre which will be built in the downtown section at a cost of $150,000, Lewis Cohen, representative of the Southern Enterprises, Inc., of Atlanta, Ga., one of the largest theatre operating syndicates in the United States, announced yesterday. Mr. Cohen was in the city Saturday and yesterday negotiating for a building site, and said that the theatre would be built as soon as a site is selected.

The company will also build theatres in other western Kentucky and southern Indiana cities, Mr. Cohen said. The Southern Enterprises operates theatres throughout the south, including Lowe's Palace in Memphis. The concern is affiliated with the Famous Players-Lasky Corporation, New York, one of the biggest film producing companies in America, and specializes in First National pictures.

"Our company is determined to enter Paducah and is planning to erect a string of theatres in other western Kentucky and southern Indiana cities," Mr. Cohen said. "Paducah is bound to grow and as we are already operating in Memphis, it will be but a short jump to Paducah. We contemplate a playhouse that will meet every modern demand. The Paducah theatre will have a $20,000 Wurlitzer organ."

Mr. Cohen is connected with the real estate department of the Southern Enterprises."

In addition to this, Famous Players just introduced a twelve million dollar flotation in New York, *for the purpose of building theatres in England and America."*

Has this company earned the distinction of being called a liar and being designated as such, is this the kind of a company with which to establish any kind of a business relationship? Incidentally, what do you think of the statement by the English representative, the "proof" as revealed in Keiler's letter and the "proof" as acknowledged in the flotation?

It is the best example of a 100% nerve which I have encountered, and in considering N. L. Nathanson's denial of his efforts to put The Digest out of business and monopolize the Canadian Picture Industry, one can see why "birds of a feather flock together." And it is these people who, doing business on these lines, talk to the public nationally, wishing to impress you with the fact that they are gentlemen conducting an honorable enterprise. For once in my life words fail me.

—RAY LEWIS.

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Motion Picture Theatre Owners Quebec Luncheon Rally, Windsor Hotel, June 10th

3,000 Play Dates Pledged For Independents. Many New Members Added.

THE M. P. T. O. of Quebec held a Luncheon meeting at the Windsor Hotel, June 10th, which was very largely attended.

Mr. A. D. Denis, president of the M. P. T. O. of Canada, presided as chairman. Mr. A. Sperdakos has forwarded a very clear and detailed account of the meeting, as follows:

"The Luncheon was held in the "Oak Room" of the Windsor Hotel, among those who were present. Mr. A. D. Denis, President M. P. T. O. Quebec Division; Maurice West, Secretary; A. Sperdakos, Treasurer; Mr. T. D. Bouchard, M.P. from St. Hyacinthe and proprietor of Corona Theatre of same place; Mr. I. Rosenbloom. 'Royal Alexandra,' Lachine; Joe Brown, manager 'Fairyland;' Chas. Lalumiere of Film De Luxe; Mr. Chas. Osborne, manager Vitagraph; R. B. Burke, of Canadian Theatre Supply Co., Jules Levine of Independent Films; Harry Feldstein of Independent; Paul Lauthier of Crystal Palace; Mr. M. Lauthier of St. Anne de Vaudreuil; Arthur Lapanse of Universal; A. Leduc, manager of Universal; Billy Allen, manager of F. B. O.; J. E. Dunning of Park and Century Theatre; Dave Wolf of Verdun and Centre Palaces; Ike Sourkes of United Artists; Harry Heller of Majestic; Joe Citroubaum of Perron Hall; Jimmy Gorman, manager First National; H. Hurteau, Booker of Vitagraph; H. Berzau of Boulevard Theatre; Dave Berzau of Luxe Palace; Gaston Lavigne of Victoriaville; Arthur Moisau of Quebec; A. Robert of Gaiety, Three Rivers; I. Singerman of Joliette; Wm. Goldwater, Lachine; Mr. Mercier of Electra; Rudolph Vallee of Premier and Casino, Sherbrooke; Mike Laxanis of Lord Nelson, Napoleon and Alhambra Theatre; F. Perras, Manager of Century; Mr. Levy of the Westmount, Allens; Mr. Burpee of St. Johns and Farnham Theatres; Mr. H. Miller, salesman for Universal; Harry Kauffman, Independent distributor; Phil Hazza of Educational; William Feldstein, salesman for F. B. O.; Najib Lawande of Dominion, Laurier and Maisonneuve Theatres.

"Following the Luncheon Mr. A. D. Denis, as Chairman thanked those who were present for their attendance and stated the objects of the meeting. A letter was read from Miss Ray Lewis in which she expressed her regrets at not being able to attend owing to another important meeting of the organization in New York, on the same date. This letter was received with very marked expressions of disappointment by all present, but was followed by the reading of a detailed account of what happened at Milwaukee, which covered the significant features, and which embodied the subject Ray Lewis was to talk upon, and which had been forwarded on to Montreal by her. This statement was received with great applause.

"Mr. Gehring, manager of the Fox office was called upon to explain to the exhibitors present what the Board of Arbitration meant and how it worked. He gave a very good explanation of same. Mr. Gehring had been appointed, he said, as Chairman with Mr. Osborne and Mr. Gorman to get things in shape in Montreal. Among those who were called upon to speak were Billy Allen, of F. B. O. **who stated most emphatically that any rumors in circulation re his company being in any way connected with any Trust were false, as F.B.O. was a strictly Independent Company,** Jules Levine, Harry Feldstein, Harry Kauffman, Jimmy Gorman and Mr. Osborne also said a few words on general subjects.

"After the Luncheon, the invited guests or representatives of the Distributors left and the M. P. T. O. business meeting was in order. Mr. Denis, our president after thanking once more all those who were present presented his report of the Milwaukee Convention, after which the writer gave a short talk on the 'Power of the Screen' for good. A comparison was made between the screen and the newspapers. 'The Power of the Press' is always emphasized, but we do not seem to realize yet the tremendous power we possess in our screens. The Motion Picture Industry was spoken of slightingly at times, and to overcome any such prejudice it was necessary to organize and make the public give us the respect due us. To capitalize the M. P. T. O. by making it stand for all that is Just and Fair.

"Mr. West read reports of what happened at Milwaukee and explained more fully what the Arbitration Board meant and then explained to those present what was expected of them re the Pledge Cards.

"Every Exhibitor signed his card, pledging himself to play the Independent products. The cards signed at the meeting represent about 3000 play dates. These pledge cards are to be forwarded to the Executive office in New York.

"Mr. Burpee spoke on organization, and gave one of the most interesting talks ever heard at an M. P. T. O. meeting, discussing Arbitration fully.

"Mr. Levy of the Allen Theatre, Westmount, spoke on Arbitration and of the splendid results which had been secured by the settling of Grievances in the West, where he was formerly.

"The most important item however, was the signing of the Pledge Cards for Independent product, with its encouraging response. Several new members were enrolled in the ranks of the M. P. T. O.

"A resolution was passed to hold a monthly 'get-together,' the date to be set at a meeting of the Executive. Also a committee of five members were elected to draft a copy and arrange for the rules governing the Arbitration By-Law. The Music Tax question was also spoken of and the members present all promised to send telegrams, or have interviews with their representatives of Parliament to try and oppose the passing of this law, while yet time."

The meeting, from general reports, was probably one of the most constructive yet held in Quebec and proved a strengthening factor in the life of the M. P. T. O. of Canada.

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Pictures in Toronto

By HECTOR CHARLESWORTH

Spain is to the fore in "The Siren of Seville," exploiting the pleasing Priscilla Dean as Dolores, a lovely dancer. There is plenty of national passion and jealousy here, for Dolores is in love with a bull-fighter, Gallito. He is made to believe that she is the mistress of a scoundrel named Gavallo and to revenge himself yields to the blandishments of the latter's girl, a siren named Ardita. Cross-purposes all round; in which the real game is to drug and ruin the matador, until Dolores after some primitive fighting rescues him. This fervent stuff is effectively presented not only by Miss Dean but by her associates, Claire Delorez, Allen Forrest and Stuart Holmes.

* * * *

The ingratiating Richard Barthelmess and his wife, Mary Hay, a charming girl who has already won some distinction in musical comedy, have the leading roles in the domestic play "New Toys" and are married on the screen as well as in life. It deals entertainingly with the worries and annoyances which beset a young couple who have recently set up house-keeping. There is some thing very wholesome about the personalities of both principals and the picture has the advantage of being finally mounted. In fact it gives Barthelmess a better opportunity than some of the other pieces in which he has been seen in recent months.

Something of the same environment as went into the making of "Manhandled" in which Gloria Swanson appeared last year, enters into the early scenes of "The Price of Pleasure." They show the troubled life led by shop girls in a great department store and have a graphic and authentic quality. But they are but preliminary to the more romantic events in the life of Linnie Randall who rebels and runs away with a young man whom she supposes is a mechanic but is in reality the scion of a wealthy family. The relatives of her young lover make life so unhappy for her that she runs away again and the episode in which the pair are re-united when the boy's motor car accidently strikes a poor girl who turns out to be Linne are touching. Altogether the piece, despite the fact that it has a wild sounding title, is a good emotional tale with plenty of suspense. Virginia Valli plays the impulsive girl with real ability and power; and Norman Kerry is also excellent as the lover. Louise Fazenda contributes a delightful study of a shop girl and the cast includes several very sound artists—George Fawcett and Kate Lester, for instance.

* * * *

Douglas MacLean, jolly and debonair as ever, has an excellent vehicle for his ingraitingly talents in the farce "Introduce Me." He plays one of those types in which he has succeeded before — the young man who, in order to win a girl who has taken his fancy, attempts to do something he has no equipment for doing. In this case he poses as a mountain climber and the adventures he meets with would certainly daunt any young hero, however reckless. The piece is good fun, well handled.

* * * *

There is quite a run on little Spanish dancers as heroines of motion picture plays just now. Almost every fortnight reveals a new one, and "The Charmer" is an example. Seville, the time-honored scene of amorous romance, is her home-town, but the action ultimately takes her to New York. A novel situation is created by the circumstance that both a wealthy young man and his chauffeur are rivals for her hand. The story is based on a popular novel by Henry Baerlein, "Mariposa." The role of the Spanish dancer is easy work for an actress so fascinating and rich in sex-appeal as Pola Negri. The role of the plump Spanish mother is capitally presented by the noted comedienne, Trixie Friganza, and Robert Fraser and Wallace MacDonald make attractive lovers.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, June 19.—There has been a good deal of activity in motion picture circles of late. Perhaps the most interesting feature was the fate of "The Little French Girl" at the Capitol Theatre last week. This film, based upon Mrs. Sedgwick's novel of the same name, had been submitted to the Quebec censors, and they had found a number of sub-titles reflect unpleasantly upon French standards as compared with English. The result was that many sub-titles were obliterated from the record. But there were two prints of the film in the city, and the print shown at the Capitol on Sunday and Monday was the same as that submitted to the censors—with the censors' deletions retained. The result was that the censors seized the film, the theatre management issued a statement in the Montreal morning paper stating that they had been compelled to stop showing "The Little French Girl" owing to a fire, and the censors issued a statement in the afternoon paper stating that they had seized the film because their cuts had been ignored. And the public, having got hold of the actual facts as herein related, enjoyed the little passage of arms and the theatre bluff immensely. But "The Charmer" with Pola Negri took the place of "The Little French Girl" for the rest of the week.

* * * *

The fault of "The Little French Girl" lay in the fact that the directors ignored the author's plans in order to secure what they deemed would be the best screen results. Thus, they made the mother the principal role, instead of the Little French Girl herself. The latter was filled by Mary Brian, whose charmingly natural Wendy in "Peter Pan" was so greatly enjoyed. Miss Alice Joyce played the mother with no little fascination, and Miss Brian's work was at all times alluring, but these two between them could not lend the film version conviction, nor were the sub-titles in the best taste, for they tried to set down in crude sentences things only hinted at in the novel. It would be an excellent thing if directors either adhered strictly to the original story in their picturizations of novels, or refrained from any such picturizations at all.

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"Smooth as Satin" F.B.O. Production Capitol Theatre, New York, June 21st

F. B. O. Sets Record as First Independent to Play Three Pictures At Huge Broadway House in One Month.

THE enthusiastic reception tendered "Drusilla With a Million" and "Parisian Nights," two F. B. O. Gold Bond productions at the Capitol Theatre, New York, prompted S. L. Rothaphel ("Roxy") to book another F. B. O. production for the huge Broadway house. "Smooth As Satin," an underworld melodrama starring Evelyn Brent, based on the famous play "The Chatterbox" by Bayard Veiller, author of the well known stage successes, "The Thirteenth Chair" and "Within the Law," has gone into the world's largest playhouse on Sunday, June 21st, for a week's run.

The booking of "Smooth As Satin" by the Capitol Theatre sets a record for the Independents. This is the first time in several years that three Independent productions, coming from the same distributing company, play the Capitol Theatre in one month. The fact that "Roxy", who is known as the world's greatest showman has selected three F. B. O. productions for showing at the Broadway house, when product is available from the largest producers and distributors in the Industry, speaks volumes for F. B. O.'s 1925-26 line-up.

"Smooth As Satin" concerns itself with a girl who has always been a thief, but who goes straight after her marriage to another notorious safe cracker, and makes her husband, newly rescued from a long prison term, tread the straight and narrow with her. "Smooth As Satin" has been directed by Ralph Ince and transposed to screen form by Fred Kennedy Myton. Miss Brent is supported by a notable group of thespians including Bruce Gordon, Fred Kelsey, Fred Esmelton, Mable Van Buren and John Gough.

John Golden Stage Success "Thank You" Coming Fox Production

"Thank You" one of the Seven Golden Plays Purchased by Fox For Screen Adaptation.

Production is well under way at the Fox Film Corporation West Coast Studios on "Thank You," the John Golden stage success which is being picturized under the direction of John Ford. The first week or so was spent at Crater Camp in the Sierra Madre in Southern California, where many of the exteriors of Ford's preceding picture "Lightnin' " were taken.

One of the best all-star casts ever assembled for a Fox picture has been selected for "Thank You." George O'Brien, who gained his first screen eminence under Ford's direction in "The Iron Horse," is playing the leading male role, with dainty Jacqueline Logan cast as the heroine. This is Miss Logan's first picture under her recently signed long term contract with Fox.

In the supporting cast are Alec J. Francis, J. Farrell MacDonald, Cyril Chadwick, James Neill, Edith Bostwick and Frankie Bailey.

The play, "Thank You," is one of the seven Golden stage successes to which Mr. Fox bought the screen rights several months ago. It is by Winchell Smith and Tom Cushing and the screen version is by Frances Marion, who was engaged to write the continuities on four of these Golden plays.

Donat Paquin Helps Civic Jubilee Celebration In True Community Spirit

One of those who took an active part in the Civic Jubilee Celebration of Hull, Quebec, on June 14 to 16, commemorating the 125th Anniversary of the founding of the city was Donat Paquin, proprietor of the two local theatres, the Laurier and the Eden Theatres. Mr. Paquin has taken a personal interest in community projects for some years. He is an officer of the Rotary Club of Hull.

Fox News Cameraman On Government Arctic Cruise

George H. Valiquette, Fox News camerman at Ottawa, Ontario, is accompanying the official Canadian Government expedition to the Arctic regions as the official cameraman of the party. Every summer for some years past, Mr. Valiquette has gone to the far north with the expedition.

Harry M. Berman, formerly general sales manager for F. B. O. embarked on his last journey Thursday, June 18th, crossing into that country from which, 'tis said, no traveller returns.

The Motion Picture Industry loses one of its finest personalities; and the "passing away" of such a character from this terrestrial globe cannot be viewed without regret. Mr. Harry Berman was possessed of all those idealistic qualities which stamps one as ultra individualistic, a dreamer and yet with all this poetry of imagination and inspiration, no one had a better grip on the fundamental principles of doing business and a more rational outlook on the practical requirements of life. Our sympathy is extended to Mrs. Berman, his children and the other members of the family. He achieved the great distinction in life of being sincerely mourned by his fellow-men.

J. M. Franklin Gets Into Press With Tourist Travel Values

Manager J. M. Franklin, manager of the B. F. Keith's Theatre at Ottawa, Ontario, grabbed off half a column of real news in The Ottawa Journal on June 17 when he gave an interview on the subject of the value of tourist traffic to Ottawa. He offered some sound advice and valuable suggestions, all of which did not do him any harm because his name was coupled with the name of the theatre in the interview. Mr. Franklin had just made a motor trip to Montreal and he was able to talk with authority regarding road and other conditions.

The Princess Theatre, Rideau St., Ottawa, Ontario, was again threatened by fire on June 16 when flames were discovered shortly after midnight in the premises above the theatre. The fire, which was caused by defective wiring, did not damage the theatre itself and it was doing business next day as usual. Last fall, the Princess, which is owned by A. H. Coplan, was forced to close for a week, however, when a serious fire broke out in the upper floor of the building.

The Fern Theatre, Bank Street, Ottawa, operated with much success by Herbert C. Benson, has blossomed forth with a new front and new paint finish as a result of extensive overhauling. The theatre was not closed for the remodelling.

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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Arbitration

THE Hays Organization are introducing Arbitration Boards in Canada. Mr. Pettijohn, "General Fixer" of Hays' Organization visited Toronto recently and upon being questioned as to the relationship between the Hays' Organization and Arbitration Boards stated that there was no relationship save one of financail obligation.

At a recent meeting of the representatives of this Board in Toronto, Canada, Mr. J. C. Brady, of the Madison Theatre, and President of the M. P. T. O. of Canada (Ontario Division), asked the gentlemen who were assembled to discuss the organization of the Arbitration Board, whom they represented and they replied, "The Hays' Organization." Later Mr. Bach, sales representative of the Famous-Lasky in Canada and now president of the Arbitration Board in Toronto, stated that the Arbitration Board was in no way connected with the Hays' Organization.

There appears to be a great deal of confusion in this regard and one naturally wonders why the men representing the Hays' Organization are the sponsors and organizers of the Arbitration Boards if there is no relationship; and why there should be so many denials if there is a relationship?

Exhibitors are aware of the fact that the Hays' Organization is essentially a Distributors' organization, interested as one expects with the preservation of the Producer and Distributor, else why is this organization in existence? The fact that it is interested in legislative matters and censorship, or picture reform movements, but substantiates our statement in conection with it as regards Producers and Distributors.

Various rumours and complaints have been lodged repeatedly alleging that this organization is controlled by Picture Trust Interests; and these complaints have come from the Distributors, or Producers themselves. The fact that the Hays' Organization is sponsoring, or presenting the Arbitration Boards is not to its discredit, providing that the Hays' Organization is uncontrolled by Trust Interests, for whom the Independent Exhibitor and Distributor have no regard, since time and experience has stamped these Interests as destructive in their attitude towards Independence and capable of very questionable methods of doing business, and with no idea of the sacredness of the spoken or written word, no distinction between what is considered real business ability and what is simply business banditry.

It is because of the ill-repute of these Trust Interests who are presumably guiding the Hays' Organization that the Independent Theatre Owner has such an aversion to the Arbitration Boards.

It is only in keeping with the general development of the Independent movement in Motion Pictures to find that the Exhibitor is voicing the strongest and at times the only objection to a further Trust control. Our Picture History has shown us that the Producers and Distributors have only begun to awaken to the process of annihilation and elimination which has been going on; and that if the Independent Producer and Distributor comes out of this Monopolistic grinding press, it will be owing to the fight which the Independent Theatre Owners have put up for themselves and for the Independent Producer, through the organization of the M. P. T. O. A. and the establishment of the Bureau of Trade.

The M. P. T. O. A. are, as I understand, in favour of Arbitration predicated on a fair contract, but claim, according to the report of Joseph Seider at the Milwaukee convention, that Arbitration predicated on the present contract, which is unfair to the Exhibitor, cannot arbitrate in justice to the Exhibitor.

At the meeting in Toronto, the question was asked "Can an Exhibitor-Producer be a member of the Arbitration Committee?" and the reply came that no Exhibitor who had Producer or Distributor affiliations was eligible for nomination on the Arbitration Board, but a Distributor, or Producer representative could represent the Producer or Distributor Interests regardless of the fact that his company were Exhibitors also.

There has been some controversy on the question of challenging those selected to arbitrate by the Exhibitor, or Distributor, but according to the clause governing arbitration as practised by the Film Boards, we cannot find any direct, implied, or definite indication that the Exhibitor has the right to challenge those selected to arbitrate his case, nor any right to select those who are to arbitrate for him, neither has the Distributor this right of challenge, or selection as we read the clause.

Of one thing we are certain, no Distributor should force an Exhibitor to sign a contract with the arbitration clause unless the Exhibitor is so inclined. A contract between a buyer and a seller should be entered into by both parties willingly and not under pressure from either the party of the first or second parts. A contract of sale and purchase should be drawn up by both parties and should cover the liability involved, fifty-fifty for both parties. It should not be formulated by one party to protect him first, second, and the second party last, nor should it be presented with that air of militarism, which presents orders, or orders a court-martial. There is too much of this sort of thing in our business; and it is about time, since the much-talked of "infancy stage" is passed for the Distributors and Exhibitors to get together on a very, simple purchase and sales contract, providing for the Acts of God and the "putting it over" spirit latent in human beings.

—RAY LEWIS.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — Those who like their pictures served up with thick sentiment gravy will have revelled in "Man and Maid" at the Capitol this week. It is the work of Mrs. Elinor Glyn, and it represents that superheated apostle of love as she conceives it at her hottest stage of infatuation. The plot is not original, and action is at a discount. But what matters that when romance with a capital R stalks naked and unashamed through the film, and sticky, slushy sentiment is spread thicker than honey in a hive all over the lot? Sir Nicholas Thormonde, V.C., (such a nice name, too, for a Romantic Hero) is recuperating in Paris from war wounds. Time hangs heavily upon his recuperating hands. He seeks relief in adventure, and soon he is well on the way to danger-point with several demoiselles of the half-world. Enter Alathea Bulteel, sent by Fate to save him from his ruin. She wears smoked glasses to conceal her maidenly beauty, but what are little things like glasses between Burning Hearts? Nothing. Less than nothing. So Sir Nicholas and the fair Alathea discover, and all is well as they clinch in a never-ending caress of the type our censors are usually alert to ban. Mr. Lew Cody plays the amorous Sir Nicholas, and does his best to make the thick sentiment seem plausible, but even Hollywood in all its slushiness of lovesick lunacy never knew anything so illimitably soppy as this sentiment. Miss Harriet Hammond, as Alathea, helps out to some extent by exercising a restraint that serves to lend illusion where there would otherwise be nothing but laughter. The other members of the cast do what is expected of them in the way in which they are expected to do it. Those who like Mrs. Glyn and her works will love "Man and Maid." Those who do not —will not.

* * * *

Richard Barthelmess is given bigger opportunities than usual, and finds himself cast in a much more congenial role than any in which he has appeared of late, in "Soul Fire," the feature film at the Palace Theatre this week. He is seen as a youthful and ambitious young composer who finds himself in revolt against the hypocrisy of convention, wealth and society, and who goes far afield in his search for truth and inspiration. Enroute he has many adventures of heart and physical attraction, in which he comes perilously near to wrecking his life. Port Said in particualr nearly sees his end. But of course it would not do to kill him off so soon, therefore, we find him eventually settled in the South Seas — haven of all harrassed film story writers. Naturally a South Sea maiden of exotic charms ministers unto this sore diseased soul, and brings him heart-balm, surcease from sorrow, and the fulfilment of his heart's desire. Naturally.

Mr. Barthelmess has his hands full, asking time on schedule in this welter of adventure and heat of emorous pursuit. But he does his work with enthusiasm, artistry, and sound judgment, and shows that his histrionic art is developing and his ability maturing. Bessie Love is the alluring South Sea maiden, and she makes a very attractive picture. Charlotte Monterey plays the part of a fascinating Russian Princess vampire in Paris. According to the films, Paris is full of them. They even overflow into the adjacent villages. It must be nice for the innocent and ingenuous Parisian suburban population. Scenically, this film is picturesque to a degree.

* * * *

In "The Sporting Venus," the feature this week, the Capitol has an uneven film with a theme as old as history—the love of a lady of wealth and high degree for a man lowly and poor—and nothing but the artistry of Blanche Sweet to save it from oblivion. The censors did their level best to ruin the picture before presentation, and what they have left is inchoate. This despite delightful work by Miss Sweet and excellent support from a cast much above the average, both in ability and in suitability to their respective roles. A better attraction than the film itself, in its present condition, is a little music and dance revue, "Quaker Town," presented by the Capitol musical comedy company, in which Miss Rosamond Romilly, a young English dancer, reveals a singular gift for rhythmical toe-dancing, in which she reveals a slim, graceful and wonderfully pliant personality, admirable technique and sound training.

* * * *

The Palace has the most attractive film, in "A Woman's Faith." This is a pictorial form of a novel, "The Miracle," by Clarence Buddington Kelland, which has enjoyed quite a vogue in Canada, since it deals with a cure effected at the shrine of Ste. Anne de Beaupre through the influence of love and faith rather than by any miraculous power. Alma Reubens plays the part of the heroine, and accomplishes effective and conscientious work, while Percy Marmont in the virile leading male role is admirable, and Zuzu Pitts accomplishes an admirable portrait of a little French-Canadian girl. But the most impressive feature of the film is not the acting; it is the atmosphere, at once vivid and realistic, of the old French villages, and the historic scenes about Ste. Anne. The photography is beautiful, and the whole picture has been made, it is clear, with more than ordinary regard for accuracy in all directions.

* * * *

Miss Negri in "The Charmer" had very little opportunity to do more than give proof of the externals of her art. That so clever an actress should be frittered away on such trumpery stuff as the screen version of the tale "Mariposa" seems a pity, but the actions of directors are as inexplicable as the vagaries of a drunken goat. Miss Negri can play a vivacious Spanish dancer easily enough, of course, and she does so, but that is all there is in the film. The action often drags, and there are numerous situations in which nothing but the personality of the chief protagonist saves the film from disaster.

* * * *

The Strand offers George Arliss in "The Devil," and a comedy entitled "The Honeymoon Limited," as well as "Private Affairs," a picture of small-town life as the readers of the American Saturday magazines like it to be painted for their week—and delecation. Mr. Arliss is as successful in his satanic role on the screen as he was on the stage—and that is saying a great deal. He brings to bear in his interpretation the same subtlety. easy mastery of situations, finesse, and delicacy that marked his stage portrait and the picture is exceedingly well done in all external details. "Private Affairs" also reveals first-rate acting in a portrayal of a small-town drunkard and ne'er-do-well who is eventually saved from an alcoholic grave by a thoughtful bequest of a mere million or more on the part of a kindly uncle. Exit the liquor; enter top hat, piety, and self-esteem. It is a nice little picture of life as nobody lives it anywhere. But what does that matter—in the movies?

* * * *

The Quebec Board of Censors have instituted criminal action against the management of the Capitol Theatre on a charge of having changed the film of "The Little French Girl" for exhibition at the Capitol, contrary to law. The case has been sent for hearing in summary jurisdiction on Monday next, June 29. The outcome will be watched with keen interest.

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Pictures in Toronto

By HECTOR CHARLESWORTH

ON previous occasions I have had occasion to mention the cleverness of Frances Marion, the well-known scenario writer is estimating the better elements of popular taste and judiciously mingling humor and sentiment in a way that will make the greatest appeal to the greatest number. Her talents in this respect are again revealed in the film drama "Zander the Great" already familiar to stage through the spoken version used a season or so ago by Alice Brady. The picture-play was written to exploit the talents of the attractive Marion Davies and it does so very deftly; for after enabling her to win sympathy as a pathetic waif it permits her to blossom forth as a beauty though not in all the finery for which Miss Davies is famous, and which a large part of the public had learned to expect. It also combines the appeal of domestic drama with the thrills and adventures of Western melodrama.

The action opens in an orphanage where Mamie Smith is indeed a forlorn little figure, the victim of an unsympathetic, nagging matron. Happiness dawns for her when she is adopted by a deserted wife, whose baby boy she cares for and in whom she finds an outlet for her affectionate nature. When the mother dies, Mamie, remembering her own bitter experience, refuses to allow the child, whom she has nicknamed "Zander" to be placed in the orphanage which had been for her an abode of hateful memories.

The adventures really begin when Mamie with her charge starts West in a crazy "tin lizzie" to find the father of the child. She falls in with a coterie of rum-runners but finds out that they are not such a bad lot after all. In fact they prove very kindly; but encounters with a gang of Mexican border desperadoes in the Mojave desert are more fearsome. However, there is one rum-runner, Dan Murchison, who sees her through her difficulties, wins her young affections, and most important of all, from her point of view, promises to be a good father to the boy whom she had taken in her charge.

The Marion Davies' films are invariably well-done from the standpoint of photography and casting and one of the strong points of "Zander the Great" is its wealth of picturesque and interesting characters. Twenty years ago there was a very popular stage character, Lovey Mary, in one of Alice Hegan Rice's plays. Mamie Smith bears not a little resemblance to her but has a great many more adventures. In the central role Marion Davies is not only charmingly sympathetic but proves that her beauty is radiant even when she is not decked out in fabulous costumes—which was perhaps one of the producers. Harrison Ford is a manly, effective Murchison, and the little boy is engagingly played by Master John Huff. Noted actors fill many of the minor roles. The renowned Holbrook Blinn makes a most picturesque creation of the Mexican bandit Fernandez; and another noted star of the spoken theatre, Richard Carle has the amusing role of Mr. Pepper. There are also fine performances by Harry Watson, Harry Myers, George Seigman, Hobart Bosworth, Olin Howland and Hedda Hopper—all familiar names.

Milton Sills, whose physical splendor reflects honor on his U. E. Loyalist ancestry, for he had many relatives down around Belleville, paid a visit to Toronto not long ago but did not stay to appear in person with his film "I Want My Man" revealed a few days later. The quality of the scenario itself is hardly on a par with the skill with which it is presented. Plays in which a wife exerts her powers to get back a husband have usually a good deal of popular appeal, but in this piece some of the ideas involved fail to carry conviction. Sills plays the part of Julian Eyre, a man who has been blinded in the war; and his belief that the affliction is permanent impels him to hide from his family and indulge in morbid repining. He marries his nurse, who, to induce him to accept what he deems would be a sacrifice on her part, has pretended that she herself has been disfigured in the war. When a clever doctor restores his sight her conduct becomes fantastic. She fears that he will be terribly angry if he discovers that she has deceived him and is really beautiful. Now such a suggestion passes the bounds of common sense; any man would be all the more impressed with the generous quality of love, and would be glad she was not really disfigured. And when she leaves him to go back to his friends rather than discloses the deception it brings up the old taunt; "It's only done in the movies." On his return to New York, Eyre encounters her as his mother's companion, and falls in love all over again without knowing her identity. There is the complication of a former fiance who, however, was a mercenary lass, but in the end the wife really comes again into her own. The story is very well told, but leaves a constant feeling that half a minute of candor would bring the piece to an abrupt close. Milton Sills plays the hero admirably, with a fine quality of feeling and Doris Kenyon is a most winsome figure as the extraordinarily scrupulous and timid wife. Kate Bruce, who plays the mother, gives a fine characterization and there is good acting by Phyllis Haver, May Allison, Louis Stern and others.

* * * *

Robert Keable, the author of "Simon Called Peter" and its sequel "Recompense" was himself a sort of parson and understands well the art of mingling preaching with melodrama. "Recompense" in its screen presentation introduces a little of the late war at the outset, when Peter met the faithful nurse Julie; but events shortly take both of them to South Africa where Peter encounters some exciting adventures in his endeavors to carry on mission work. There Julie nurses him back to health but memories of his other sweetheart, Angelica, prevent their union. Peter's zeal for service takes him back to London where he conducts a mission for the underworld and in this work he encounters Angelica who under stress of circumstances has sunk pretty nearly as far as a girl can go. Even then he would not discard her, but for the happiness of all she dies, and thus paves the way for a union of Peter and the French woman, Julie, whom he really loves. This is not exactly a novel story but it is one of the type which is always touching and the variety of scene helps to make it interesting. Monte Blue, despite his sporty name makes an adequate representative of the high-souled missionary and Marie Prevost is sincere and pleasing as Julie. The South African photography is especially interesting.

* * * *

It would be a nice question for adjustment whether Tom Mix has done most for Zane Grey or Zane Grey for Tom Mix. Of course, the novelist would be a best seller in his own field even without the movies, but the personality and horsemanship of the cowboy-actor must have helped to swell the bank accounts of both of them very considerably. It isn't every man who could take a highly romantic figure who seems exaggerated on the printed page and make him real for millions all over the world as Mix does with the typical Zane Grey hero.

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Critics Praise---Crowds Ap

At Premier Show

Reginald Denny

"I'll Show You the Town"

From Elmer Davis' Famous Laughing Novel

A Harry Pollard Production

Strand Theatre

NEW YORK

The New York Times	"Excellent hot weather entertainment. The audience Roared!" —Mordaunt Hall in the N.Y. Times
The New York Herald	"Don't miss this one! A fast farce. Perfect in every way!" —N.Y. Herald Tribune.
Daily Mirror	"A hilarious knockout! A wow!" —Dorothy Herzog in the N.Y. Daily Mirror
Morning Telegraph	"Delightful entertainment for any audience. Uproariously funny!" —Alma Talley in the N.Y. Telegraph
The Daily News	"A sparkle about it that spells enter tainment!" —Mildred Spain in the N.Y. Daily News
New York Journal	"Enough action to pack the film with solid laughs!" N.Y. Evening Journal
New York American	"Keeps one laughing almost constantly!" N.Y. American
The New York Telegram	"Easily Denny's best picture. Never falters!" N.Y. Telegram

"SIEGE"

Starring

Virginia Valli

and Eugene O'Brien

From the Novel by Samuel Hopkin's Adams

A Svend Gade Production

Capitol Theatre

NEW YORK

The Sun	"A stirring, powerful photoplay. Virginia Valli, Eugene O'Brien and Mary Alden, contribute first rate performances. 'Siege' is a real achievement!" —N.Y. Sun
New York Evening Post	"'Siege' is the best moving picture that has happened into town for many weeks. We enjoyed every minute of it. Unusually interesting!" —N.Y. Evening Post
Daily Mirror	"Excellent film. 'Siege' is splendid. We have never seen Virginia Valli in such rare histrionic form!" —N.Y. Daily Mirror
The Morning Telegraph	"An outstanding good picture, full of heart interest and dramatic suspense, and expertly directed by Svend Gade." —Morning Telegram

Speaks for Itself

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"Dangerous Innocence"

Starring

Laura LaPlante

Eugene O'Brien

From the story "ANN'S AN IDIOT"
by Pamela Wynne

Directed by Wm. Seiter

Piccadily Theatre

NEW YORK

New York Journal	"Very charming. Well developed. One can't ask much more!" —N.Y. Evening Journal
The Sun	"Triumphs! Miss LaPlante does very nicely!" —N.Y. Sun
Daily News	"A flaming box office title. Engaging! Lovely!" —Mildred Spain in the N.Y. Daily News
New York American	"A good picture! Charming! All the interesting features of the book!" —N.Y. American
The Morning Telegraph	"Delihtful entertainment. Has everything demanded by the box office." —Alma Talley in N.Y. Morning Telegraph
The New York Telegram	"Catches one's attention. Amusing! Valid charm!" —N.Y. Telegram
The Evening World	"Moving....human....convincing!" —N.Y. Evening World

"The Teaser"

Starring

Laura LaPlante

with Pat O'Malley

From the Wm. A. Brady Play by Adelaide Mathews and Martha M. Stanley

Directed by Wm. Seiter

Strand Theatre

NEW YORK

Daily Mirror	"Snappy entertainment packed with big moments and love interest. Laura La Plante is given plenty of opportunities. She cashes in on them all!" —N.Y. Daily Mirror
Daily News	"A fresh, delightful comedy that hits the high spots!" —N.Y. Daily News
The Evening World	"Laura La Plante is at all times cute and appealing. This young lady will doubtless go far!" —N.Y. Evening World
New York Evening Post	"Fast moving. Well handled and managed with skill. Laura La Plante is getting be better and better!" —N.Y. Evening Post
New York Journal	"A very enjoyable picture!" —N.Y. Evening Journal
Morning Telegraph	"Scintillating comedy drama. Something different. Sends you away with a smile!" —Morning Telegraph

f - - 54 WHITE PICTURES
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"The Adventures of Maisie" New F.B.O. Series with Alberta Vaughn

Stories by Nell Martin which Appeared in Top Notch Magazine Furnish Excellent Material for New Two-Reelers.

THE success of "Fighting Blood," "The Telephone Girl," "The Go-Getters" and "The Pacemakers" has impelled Film Booking Offices to remain actively in the short subject field and a new series "The Adventures of Maisie," from the pen of Nell Martin, well known short story writer, will shortly be launched by F. B. O. on its lot in Hollywood, with petite and dainty Alberta Vaughn starred.

It is probable that Larry Kent, the handsome blonde juvenile who has been recently signed to a starring contract by F. B. O. will play opposite Miss Vaughn, while Albert Cooke and Kit Guard, the two clever comedians who did so much to make "Fighting Blood," "The Telephone Girl," "The Go-Getters" and "The Pacemakers" the most amusing series produced in the Industry today, will support Miss Vaughn and Mr. Kent.

"The Adventures of Maisie" appeared as a series of stories in Top Notch Magazine, and centre around Maisie St. Clair, the beautiful and supposedly dumb stenographer in the office of George Dorsey, a struggling young lawyer.

Maisie is desperately in love with George, but does not let him know it, while George is always firing Maisie on some pretext or other. But Maisie doesn't stay fired. She takes a case and brings it to George with the details all worked out, and succeeds in getting her position back. Everyone but George admires the plucky, fighting, gum-chewing little stenographer, but George sees neither her charm nor ability. It is Maisie's ambition to make a famous lawyer out of George, and she finally succeeds in doing it, but he doesn't realize until he nearly loses her that Maisie is a wonderful, clever girl.

Her activities lead her into many adventures. She is often in danger but she always thinks: "It's for George's sake," and the thought gives her courage to fight and win.

Production on "The Adventures of Maisie" will start just as soon as a director is selected.

Meanwhile, Director Wesley Ruggles is completing "The Pacemakers." The company have gone on location for a week's stay, filming scenes for Episode No. 12, titled "Miss Me Again." Alberta Vaughn, George O'Hara, Al Cooke, Kit Guard, Stanley Taylor and several others accompanied the troupe, which went north along the coast to shoot some road scenes.

Universal Heads List Class B for Pictures Merit

CLASS B—GET BEHIND THESE

—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box office results.

CLASS B

"THE PRICE OF PLEASURE"

(Universal) Another story of the rich young man, who tiring of his social duties, turns to humbler folk and falls in love. However, there is a different and wholesome treatment of the story here, which makes it seem new and of unflagging interest. The poor girl, splendidly played by Virginia Valli, has her patient virtue rewarded after encoutering much opposition from her husbands purse-proud family. Norman Kerry is fine and manly, and holds one's sympathy throughout. Louise Fazenda, as is her wont, "steals" the picture, in every scene in which she appears, as a rather tough shop girl. George Fawcett and Roy Barnes do what comparatively little they have to do, well.

The entire production will appeal to fans of various ages; there is an attractive—though obvious title, and a well balanced cast. Play it up — it's worth it.

J. Farrell MacDonald Pinch Hits as Organist

J. Farrell MacDonald whose artistic accomplishments are many and varied, added another leaf to his well filled laurel wreath by pinch-hitting for the studio organist one afternoon during the production of "Thank You" at the Fox Film Corporation West Coast Studio.

The regular organist had been prematurely dismissed for the day, and when Director John Ford sent an S. O. S. call for a musician, J. Farrell volunteered and "did the honors" for the remainder of the afternoon.

The picturesque "Casey" of "Iron Horse" fame is cast in another of those lovable portrayals that made him one of the recognized character artists of the screen world.

Vivian Ogden Cast For "Thank You"

Vivian Ogden, who scored such a huge success as a gossiping chatterbox in "Way Down East," has been cast in a like role in the screen version of "Thank You," recently put into production at the Fox West Coast Studios. Miss Ogden will portray the character of Miss Blodgett, whose wagging tongue and prying disposition cause no little amount of trouble for the other characters in the story and worlds of merriment for audiences.

Chateau Laurier, Ottawa Has Operators, Theatrical Stage Employees Convention June 19th and 20th

Delegates of Moving Picture Operators' Unions and of the International Alliance of Theatrical Stage Employes from all Eastern Provinces of Canada attended the Annual Convention of District No. 11 of the organized workers which was held at the Chateau Laurier, Ottawa, Ontario, on June 19 and 20, some 25 representatives being in attendance. The provinces included Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward Island.

Important addresses were given by E. Andrews, representing the Ottawa Moving Picture Operators' Local; J. Roberts, president of the Ottawa Musicians' Union, Tom Moore, president of the Dominion Trades Congress, Ottawa; Capt. J. A. P. Haydon, president of the Ottawa Trades and Labor Council, Mayor J. P. Balharrie of Ottawa and others.

International officers present included President W. Canavan of the I. A. T. S. E., Secretary-Treasurer R. J. Green of New York and W. P. Covert of Toronto, who is the International Vice-President representing Canada.

Ottawa projection machine operators and stage employes who assisted in making arrangements for the convention included R. R. Marcel, R. Gelletly, H. Ladouceur, G. Graham, W. Lodge, A. L. Goold, W. Clarke, S. Waggoner and others.

Entertainment features included a drive around the Government parks and driveways of the Canadian capital —visits to Government buildings and a dinner at Aylmer, Quebec, across the river from Ottawa where a fine repast of eatables and beverages was finished off.

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Universal Runs Away With Class A in "Spotlight"

"I'll Show You The Town" a Natural Box-Office Winner.

CLASS A—"NATURALS" — These photoplays which are so outstanding as to need little pressure in exploitation.

CLASS A

"I'LL SHOW YOU THE TOWN"

(Universal) This is Denny's best, beyond the shadow of a doubt. The story is novel, and its treatment fresh and bubbling over with genuine humor. It concerns a rather awkward young college professor, who has the entertainment of three ladies forced upon him. One is the wife of his best friend, another a giddy widow with plenty of money, the other a charming girl. His adventures with the three—each unaware of the other's existence—proves the most uproarious entertainment of months. The highest spot is reached in the restaurant scene. Lilyan Tashman is clever and attractive as the wife, Cissie Fitzgerald partuclarly funny as the widow who would a flapper be, and Marion Nixon charming and modest as the girl to whom he loses his heart. Denny himself surpasses all his previous work, and gives a really outstanding performance. This is genuine entertainment, clean, funny and real. It will appeal to audiences of all sorts and classes, and will go as well in the smallest hamlet as in the largest metropolis or vice versa.

M. P. T. O. Ontario Division Have Luncheon Meeting King Edward

The M. P. T. O. of Ontario held their monthly luncheon meeting in Room G, at the King Edward Hotel, Tuesday, June 16. Mr. J. C. Brady presided as chairman. A club room is to be secured which exhibitors can utilize at their leisure.

A motion was carried that out-of-town Independent exhibitors will be accepted as members of the M.P.T.O. upon forwarding the following rate of dues:

$5.00 for theatres in all towns with a population less than 2,500, and $10 for all theatres in towns with a population over 2,500.

A statement has already been made to the press covering the business proceedings which took place at the Motion Picture Theatre Owners of America Board of Directors meeting, which was in session Wednesday and Thursday, June 3rd and 4th, at the Hotel Roosevelt, New York City, and the article published in "Variety" issue of June 10, in connection with its inference that the Motion Picture Theatre Owners of America are aligning themselves with the Hays Organization is misleading.

Motion Picture Theatre Owners of America

R. F. Woodhull — President

Sydney S. Cohen
Chairman Board of Directors

John J. Spurgeon Joins Fox News as Chairman Of Editorial Council

John J. Spurgeon, newspaper editor and writer of wide experience, has become Chairman of the Editorial Council of Fox News, motion picture reel of current events issued by Fox Film Corporation.

Mr. Spurgeon's newspaper career began at the age of sixteen when he became a reporter on the Philadelphia Press, then edited by former Postmaster General Charles Emory Smith. Later he served on the Cleveland World, and returning to New York, became associated with the Mail and Express. Upon retiring from the city desk of that paper, he became telegraph editor of the New York Herald and he left there to join the Joseph Pulitzer staff on the World. He was in turn reporter, copy reader, night City Editor and acting Managing Editor of the World.

Mr. Spurgeon in 1915 returned to Philadelphia where for seven years he was Managing Editor of the Philadelphia Public Ledger and on the first day of January, 1923, became Managing Editor of the Washington Post.

The alliance of Mr. Spurgeon with Fox News, which continues under Truman H. Talley, Director-in-Chief, completes a staff of experienced journalists stronger than ever before assembled to direct a motion picture news reel organization. That now completed Editorial Council comprises, besides the new Chairman, Edwin C. Hill, Charles Sarver, John Weir, Gerald K. Rudulph, Ray Hall, Elizabeth Pickett, James Darst and William A. White.

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Connecticut Theatres Owners Hold Convention at New Haven Attended by National Organization Officials

Formation of Fair Play Bureau Announced by Sydney S. Cohen. 90 Per Cent. of Theatre Owners of State Present Endorse Play Date Bureau and Sign Pledge Cards.

THE convention of the Motion Picture Theatre Owners of Connecticut held at the Hotel Garde, New Haven, Tuesday, June 23rd, was one of the best attended meetings in the history of the Organization. 90 per cent. of the theatre owners in the State were present.

State President Joseph W. Walsh, one of the Regional Vice Presidents of the Motion Picture Theatre Owners of America, presided.

National Treasurer L. M. Sagal, and Chairman of the Board of Directors of the Motion Picture Theatre Owners of America, Sydney S. Cohen, attended the convention together with George P. Aarons, Recording Secretary of the National Organization.

Sydney S. Cohen in his address spoke of the fine progress of the Board of Trade and Commerce inaugurated by the Motion Picture Theatre Owners of America at the recent Milwaukee Convention and of the development of the Play Date Bureau. In this regard he announced the formation of a Bureau of Fair Play, as part of the Board of Trade and Commerce. This Bureau has been effectively functioning adjusting and conciliating differences between theatre owners and distributors. It is doing excellent work in bringing about a better understanding between these two independent branches of the Industry. Two recent occurrences Mr. Cohen mentioned were of special interest. One, a theatre owner in the southwest was unable to secure any film for his theatres because of the opposition of producer-distributor houses. He communicated with the Board of Trade and Commerce and through the affiliated producing and distributing members, this theatre owner has been offered sufficient quality independent film first run for his own houses. Another theatre owner in the Middle West advised that the price he was being asked for independent film was so high it was impossible to contract for same. The Bureau of Fair Play took the matter up with the home office of the distributing company, one of their representatives was dispatched to gather the facts in the matter and an adjustment has now been made, one equally fair to the distributor and the theatre owner. Similar situations are being adjusted at this time in different parts of the country.

In this connection it is requested that theatre owners having similar complaints, or complaints on any score, communicate immediately with the Motion Picture Theatre Owners of America and their grievances will be turned over to the Board of Trade and Commerce so help and assistance of a definite nature can be brought to them. Mr. Cohen urged all theatre owners to bring their matters to the attention of this Bureau as it welcomes the opportunity of serving them. He also discussed the Greater Movie Season, asking all theatre owners to cooperate and help in this relation. He suggested that every theatre owner do his bit to make it the Greatest Movie Season for the entire Industry, including himself and the independent producers and distributors.

Every theatre owner present signed a pledge card for Play Dates and agreed to increase his business for the coming season with independents.

Alberta Vaughn To Appear In New F. B. O. Series

Preparatory to starting work in a new series, in which she will probably be supported by Larry Kent, F.B.O.'s new juvenile find, Alberta Vaughn is vacationing at La Jolla for a week or two. The little star will be cast as the delightful but erratic secretary to a big business man in her next two-reelers, it is anticipated. The stories are adaptations by Doris Anderson of the original magazine stories by Nell Martin.

Pictures in St. John, N.B.

By ALICE FAIRWEATHER

THIS, to the writer, was a most finished picture but one that might be caviere to the multitude. For acting and for artistic presentation with a subtle symbolism it took one's brains to thoroughly enjoy it, and so many people when they go to the moving pictures leave their brains at home—others want so pathetically to be amused and entertained. The story of "He Who Gets Slapped" is a sad one but in a way it has a happy ending so should satisfy everybody. "He," a scientist, lives for his work and his wife. He loses both through a false friend, and disgusted with the treatment of the world "He" becomes a clown in an act where, to the amusement of audiences "He" gets slapped daily and his heart is torn from him and buried. To the circus comes, as a bare-backed rider, the beautiful Consuelo who falls in love with her partner Berzano. Consuelo is to be sold by her father, a down-at-the-heels Count Mancini. "He" (Lon Chaney) who thought his heart was dead, loves again but who can take the love of a clown seriously, so Consuelo never knows that it is her friend who has loosed the lion thus finishing off both the father (Tully Marshall) and the wicked false friend Baron Reguard (Marc McDermott.))

As you may see the story is both unusual and gripping, lending itself to pathos and with all the glamour of the circus about it. Lon Chaney is wonderful as "He" and again displays his talent for taking punishment. He is ideal in such parts and is pathetic in the extreme where he tells his love, only to be laughed at once more. Norma Shearer makes a charmingly dainty circus rider, looking lovely in her fluffy skirts and never over-acting John Gilbert is a satisfactory lover as her riding partner. Tully Marshall is seen as the impoverished Count Mancini and that is enough to say it is well done—while Marc McDermott is sufficiently hateful as the Baron who deceives his friend and everyone else who comes his way.

Much is made of the fact that to many this world is but a passing show at which the clown laughs and the symbolism is beautifully presented.

* * * *

The eighth episode of "The Great Circus Mystery" at the Imperial Theatre, ends with a fight against flames in a burning hotel where Trixie Tremaine holds in her arms a precious little boy and is saved, (we confidently expect), by John Bonomo, the strong man of the company. This Universal serial is better than most of its kind and is being followed with great interest. The Eastern atmosphere introduced in the presence of the sand divinders and the mysterious woman who is double-crossing even those whom she serves lends attraction and there is also the never ending struggle to obtain the keys to the lost treasure. Louise Lorraine as Trixie Tremaine makes a satisfactory heroine indeed.

Federal Agent Investigating Film Boards

The suit for $300,000 filed by John Rombekker, the owner of the State Theatre in Akron, Ohio, against five distributing companies alleged to have conspired to cancel contracts because he refused to accept certain pictures, has called to local territory a Federal Agent who is investigating the Film Board of Trade of that city.

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CANADIAN MOVING PICTURE DIGEST

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General Manager and Editor-in-Chief
RAY LEWIS

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Waving a Red Flag at John Bull

AT present in England there is a very marked agitation against American films. G. A. Atkinson, one of the most influential newspapermen, being film editor of "The Daily Express" and "Sunday Express," London, and the only film critic with a monopoly for broadcasting film information through the British Broadcasting Company, in criticising American films writes to "Variety" as follows "that 60% of recent American films sent to England were non-moral in that they dealt cynically with matters still regarded as sacred here, such as the sacrament of marriage and the ties of domesticity."

"That the revenue from the British Empire to producers is about $35,000,000 yearly. That America is the greatest country in the world, for 'Every American Photoplay,'" to quote Mr. Atkinson "is intrinsically, and many are designedly, an advertisement for the United States."

We should not be surprised at what is termed Mr. Atkinson's attack. He is simply repeating what the American Film Industry has taught him.

American picture magnates are continually boasting that they are Americanizing the world with their moving pictures — at the banquet of the New Jersey Theatre Owners recently, at which His Excellency Governor George S. Silzer of New Jersey was present, and The Honorable Senator Edwards of New Jersey, Mr. Nathan Burkan, one of the picture Industry's most brilliant orators, legal counsellor for the New York Theatre Owners Chamber of Commerce, in referring to the attack in England against American films stated that England was jealous of America's power, "for unquestionably America, through her films, was Americanizing the British Empire. Teaching the British, American ideals."

It appears that America publicly acknowledges what Mr. Atkinson objects to, as well as every other red-corpuscled Britisher, the very thing which every 100% American would object to if the order was reversed and the British were anglicizing the American nation.

It is not a question of the ideals of either country, each country desires and expects its people to uphold the traditions of the country to which these people have sworn allegiance, the country which offers to its people its protection. But aside from this very natural antagonism to what is acknowledged, the proselytizing ambition of the American films, it is not this alone which has precipitated the anti-American film propaganda.

Trade protection is essential to the life of all countries. The British Empire has no participation in the world Trade of Moving Pictures as far as production is concerned. The revenue which American enterprise receives from the production, the distribution and foreign export of films must be colossal. It is not surprising that the Britisher should be envious of this Trade and desirous of a participation in its "golden flow."

What is the most surprising phase of the whole situation is the apparent stupidity which jeopardizes this enormous revenue by waving the red flag of American picture monopoly into the face of John Bull by coming into British territory, through theatre aggression as well.

Save Me From My Friends

IT is essential to the life of this Industry that the people who make statements shall make good and that all publicity provided by the advertisement and publicity departments of Trade-marks, shall be considered as part of the contract under which the exhibitor does his buying, obtaining money under false pretences is a legal phrase and comes "within the law" in the Department of Justice. Any Trade-mark which does not live up to its advertising on which it sells pictures, obtains contracts under false pretences.

When an exhibitor, who is fighting for his Independence and the Independence of the picture Industry, desiring to give his Trade to Independents is trapped by false Independent statements into giving his Trade to a Trade-mark which is simply using an Independence campaign as a slogan "to trap business" and having finished its trapping or baiting, or during the process, trades with Interests which are alleged to be Trusts, the exhibitor can use the information at his disposal to give his Trade to a Real Independent. Personally, I would rather trade, if I were so inclined with a knave who states "I am a knave, take what I have under my terms, or leave it" than with a knave who masquerades as a saint. From this latter species, Heaven deliver me. You know the saying "Save me from my friends, I can take care of my enemies."

If the Britisher resigned himself to the acceptance of American-made pictures, to the extent of 95% on his screens, it is only natural to expect that this same Britisher may in all fairness be allowed at least the privilege of managing, or owning the theatres at which these pictures are to be shown without the danger of finding these American producer-distributors as theatre-competitors.

Greed is the Father of Wars — Greed will not only destroy the position of the American Picture Industry in the British Empire, but if the policy of a film monopoly of the world continues to be the ambition of our so-called leading producer-exhibitors, America can expect the world to object; and since no country can forbid the people who come into that country from engaging in enterprise, excuses will be found formidable and powerful enough to combat and defeat that which is considered a menace, diplomatically.

—RAY LEWIS.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL, July 10. — The picture business seems to have settled down to a routine of well-photographed, highly improbable stories enacted by highly paid screen favorites whose art, such as it is, has taken on the veneer of stock work and stock intelligence — screen intelligence. The steady presentation week after week of the same old stuff done in the same old way, with technical skill in the photography and an amazing absence of plausibility in every other direction, tends to show either that the producers are short of new material or that they are content to follow routine paths.

Take the most recent productions at our leading picture palaces—palatial in their overhead charges, if in nothing else. "His Supreme Moment" and "Paths to Paradise" at the Capitol; and "Playing With Souls" and "Old Home Week" at the Palace. Here are four films supposed to be of the first class, since they are presented at theatres which cost close upon one million dollars apiece, and the overhead charges on which are therefore, over ten thousand dollars a week at the lowest estimate. Is there anything in any one of these films that is calculated to inspire any spectator with any optimistic idea of the present state of the motion picture art?

* * * *

"His Supreme Moment" is a stereotyped story of a young man who lives the strenuous outdoor life, pursued by a vampire, who tries to wreck the intriguing romance between him and a New York dancer. The film will interest some because of the effort of the producer to convince his hard-boiled public that the clean-cut young man of the great out-doors and the fluttering butterfly dancer from Broadway enter into a platonic friendship. Nice idea—for the screen!

The romance follows obvious paths through adventure and strenuous emotional moments to perfect saccharine bliss with sticky lips. Blah!

* * * *

In "Paths to Paradise" Raymond Griffith and Betty Compson combine in efforts to make a merry crook story convincing. If they succeed, it is due to their own intelligence, not to any triumph on the part of the director or the writer of the scenario. A flight in an automobile across the Mexican border with hundreds of motor police in pursuit provides a thrilling spectacular feature. But one thrill does not make a big film, and one sensation does not lend a crook story any value of conviction or even of plausibility.

* * * *

"Playing With Souls" at the Palace at least has the merit of freshness and departure from the stereotyped brand in one or two instances. It is a story of late parental affection directed to saving a lad from wrecking his life, and it provides one or two thrills of an unusual character in an effective manner. Buster Collier, Clive Brooks, Jacqueline Logan and Mary Astor work well together to lend the tale verisimilitude, and their efforts are to a considerable degree successful. The merits of this film depend more upon an ingenious handling of climax than upon any intrinsic quality in the story itself, however.

* * * *

A film with such a title as "Old Home Week" explains itself. It is the ideal film next to "The Great Train Robbery." It could obviously be nothing but what it is, and it could obviously be presented in no other way. It simply tells the story of an Old Home Week in a small town, with the inevitable concomitants. Meighan and Lila Lee do their respective parts well and the story runs its appointed way in its appointed manner, with neither inspiration nor sensation to stir the imagination of the spectator. Atmospheric values lent by excellent photography and by realistic settings cannot of themselves endow a film with distinction or with human qualities.

Johnsons to Start "The Last Edition"

Emory Johnson, the director-producer and his mother, Emilie Johnson, scenarist, who comprise the only mother and son combination making motion pictures, are preparing to launch their next melodrama for Film Booking Offices. They will film an original story by Mrs. Johnson called "The Last Edition," which, they say, will project a tribute to the profession of journalism. Work will begin in two weeks at the F. B. O. studios in Hollywood. It is likely that Ralph Lewis will portray the leading role, that of a humble foreman in the press room who really dictates the policies of a great newspaper. The Johnsons plan to go to Sweden late in the summer to make a picture.

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"I'll Show You The Town," Reginald Denny's latest Universal Jewel, and a local taxi company make good team mates. Frederic Babcock, who exploites Carl Laemmle's pictures in Seattle and Portland, realized this and so he had signs reading, "I'll Show You The Town, Columbia Theatre," made to fit the spare tire rack and got them on every cab belonging to the Yellow Cab Co. in Portland.

Working further along this line he installed in the Columbia's lobby a cardboard taxi built to resemble a Yellow with wheels that were spun continuously by a small motor in the rear.

Not content with this work, Mr. Babcock sold a full-page co-operative ad in the Portland News, with an automobile tire company, summer resort and cafe uniting with the theatre in calling attention to Denny and his picture.

Mr. I. Rosenbloom Speaks On Organization Values Quebec M.P.T.O. Luncheon

Mr. I. Rosenbloom of Lachine, Que., gave such a forceful address at the Luncheon Rally in Montreal, of the Quebec Division of the M.P.T.O. that he has been instrumental in securing several new members, Mr. Rosenbloom's topic was Organization and Finance and he advocated the strengthening of the M. P. T. O. Canadian Organization to such an extent that Municipal, Provincial and Federal authorities would be bound to give it due recognition and attention on any matters in which it was directly or indirectly involved.

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Pictures in Toronto

By HECTOR CHARLESWORTH

I AM at a loss to know just why "A Kiss in the Dark" is described as a filmization of Frederick Lonsdale's satirical comedy "Aren't We All," the stage vehicle of Cyril Maude for two or three seasons. Barring a situation or two, not first born with the Lonsdale piece, the screen story bears little resemblance to the alleged original. If the owners of "Aren't We All" are collecting extra royalties on the film play, they are certainly earning them easily. It is true that in both plays a young wife catches her husband kissing another girl, but the number of earlier dramas in which the same situation has been used, is legion. And the fact that the young wife herself had been herself engaged in a flirtation elsewhere, was not new either. The originality of "Aren't We All" lay in its central character, a downy old flirt, nearing seventy, who, discovering that his son was at outs with his young wife, under the circumstances just described used his cunning, and worldly experience, to effect a reconciliation, and bring them both to a candid realization of their folly. It was also original in the way the wife's flirtation in Egypt was by a coincidence disclosed. The reactions on the husband after he found out, were entertaining but there were no heavy scenes of jealousy.

The story of "A Kiss in the Dark" is much more obvious and commonplace. The middle aged flirt is not the father of the hero but his friend, and he is also the culprit who has flirted with the young wife. London becomes New York and Egypt, Havanna. Altogether the later developments are utterly commonplace. The mischievous rubbish of having the hero put an automatic in his pocket to kill his supposed rival; the hiding behind bed-room doors; the discovery of the girl's gloves, and the claiming of them by another woman. All this is very old stuff. It seems to me that a scenario writer of imagination could have done a great deal more with "Aren't We All" simply by following the developments of the original play; and changing the scene from London to New York if he thought that would make it any better. The result is an effect of unreality which quite destroys the humorous and emotional possibilities of the story. In fact the scenario writer has taken elaborate pains to eliminate the humor. The redeeming feature is a fine performance of the middle-aged man about town who has flirted with the wife, and wishes to make amends. Adolphe Menjou, who, despite the fact that he is utterly unlike the elderly beau created by Cyril Maude nevertheless gives a very finished impersonation. The introduction of the charming little dancer Ann Pennington also gives a fillip of interest, for the rest of it Kenneth McKenna, Aileen Pringle and Lillian Rich do little to liven up the shop-worn situations allotted to them.

* * * *

"Stop Flirting" is first-rate warm weather entertainment; and indeed would be enlivening at any season of the year. It is a full-length film by Al. Christie who has won an excellent reputation in shorter comedies. He reveals a rare gift for creating a great number of speedy and mirth provoking situations; and manages to increase the pace as the story proceeds and reach an effective climax. It is on the old theme of the young wife who not long after the ceremony discovers that her husband makes a hobby of pretty girls. When his flirtations are seen to be numerous she forgets the old adage that safety lies in numbers and becomes jealous. According to stage tradition she decides to get even by flirtations on her own account. She too runs to numbers for she invites all her old sweethearts to a party. An element of freshness is provided by the fact that a rumor is abroad that a maniac who thinks he is the Hunchback of Notre Dame has escaped from a neighboring asylum. At least three of the visiting lovers find it convenient to pretend that they are this madman and so the fun goes on furiously. All nonsense but done in excellent farcical spirit. That clever comedian, John T. Murray, who had a minor role in "Sally" has a fuller opportunity in "Stop Flirting" and is magnetic and amusing at all times. Wanda Hawley has also a natural sense of comedy and can do all sorts of funny things without diminishing the sense of her personal charm. Ethel Shannon, Vera Steadman, Hallam Colley, Jimmie Adams, Jack Duffy and others all help to make the show go in a brisk, exhilarating manner.

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F. B. O. Purchases "The Dynamite Limited" "The Book Engineer"

John C. Brownell, East Coast Scenario Editor of Film Booking Offices of America, Inc., announces the purchase of "The Dynamite Limited" and "The Book Engineer," two novelettes from the pen of Arthur Guy Empey, famous war hero, which appeared in recent issues of Triple X Magazine.

It is the intention of the F. B. O. scenario forces to combine the two novelettes, both of which are railroad stories, into one huge melodrama, to be released under the title of "The Midnight Flyer."

This procedure, of converting two stories into one, will set a precedent in the adaptation of stories for the screen. This is the first time in the history of motion pictures that something of this nature will be attempted, and no announcement is forthcoming as yet of the name of the scenarist who will be given the ambitious undertaking of making one story out of two.

It is F. B. O.'s plan to make "The Midnight Flyer" the greatest railroad melodrama ever produced, and with this end in view, the scenarist will incorporate in the script all the punch and thrills of "The Dynamite Limited," and the love interest of "The Book Engineer."

The name of Arthur Guy Empey, famous war hero, and author of the well known novel and motion picture "Over The Top" will be used extensively in the exploitation of the production.

Annual Convention International Alliance Stage Employees Condemn Arbitrary Suspensions

The arbitrary suspension of moving picture operators came up for lengthy discussion before the recent Annual Convention of District No. 11 of the International Alliance of Theatrical Stage Employes which was held in the Chateau Laurier at Ottawa. It was pointed out that one union projectionist was suspended by a Government inspector because he had reading matter in the projection room. Incidentally, the literature had been placed there by another operator and the suspended man had not known of its presence at all. On another occasion an operator was chewing the butt of an unlighted cigarette when the Government Inspector made a call and the operator was summarily suspended regardless of explanations

The outcome of the discussion was the adoption of a resolution asking the Dominion Trades and Labor Congress to secure legislation in the various Canadian Provinces providing for stiff requirements in the qualifications for theatre inspectors, a definite standard of experience and knowledge to be designated.

W. P. Covert of Toronto, International vice-president of the I.A.T.S.E. was re-elected president of District No. 11 while P. J. Ryan of Montreal was re-elected secretary-treasurer. Every organized theatre centre in Ontario and Quebec had projection machine operator representatives at the convention with the exception of Fort William and Brantford, Ontario. The cities represented included, Toronto, Montreal, Ottawa, London, Hamilton, Quebec, Kingston, Peterboro, Brockville, Windsor, Sudbury and others.

The delegates held a big dinner at Aylmer, Quebec, as a feature of the convention. It was more than usually enjoyable for the simple reason that not one speech was permitted.

Fox Production "East Lynne" To Have Broadway Presentation

Frank Keenan and Lydia Knott Among Old Timers in Picture Who Remember Premiere of Stage Play.

ONLY a very few of the members of the cast of "East Lynne," the Fox Film Corporation production were born when the original play was first presented on the London stage and shortly afterward in America.

In fact, the play had been running for years as a stock company repertoire attraction by the time such members of the Fox picture cast as Edmund Lowe, Alma Rubens, Lou Tellegen, Marjorie Daw, Leslie Fenton, Harry Seymour and Belle Bennett were born. And as for Virginia Marshall and Richard Headrick, the children of the cast—well, figure it out for yourself.

Frank Keenan and Lydia Knott, who play Chief Justice and Mrs. Hare, are perhaps the only two members of the cast who were living at the time this play was given its premiere. Both have played it in stock companies during their early years on the stage, so their familiarity with the play made their work in the picture that much easier.

Emmett Flynn, director of "East Lynne," also was not in the land of the living when the play had its inception, but confesses that when an actor in the spoken drama, he once played the role now interpreted by Lou Tellegen.

"East Lynne" will be seen on Broadway early in the fall.

Peter Gorman Celebrates His Sixtieth Birthday

One of the real veterans of Canadian theatredom is Peter Gorman of Ottawa, Ontario, who celebrated his 60th birthday on July 2. Mr. Gorman who is now leading a semi-active life, was showered with good wishes and tokens of esteem from all parts of the Dominion, thus showing the favor in which he is held by a legion of friends. Pete was born in London, England, and made his first stage appearance in Ottawa in 1876, later becoming a dancing star. For 18 years he was identified with the late Ambrose J. Small of Toronto, being manager of the Russell Theatre, Ottawa, for Mr. Small. Mr. Gorman is also well-known as a Canadian horseman, owning a string of race horses.

Community Spirit Is Demonstrated At Imperial Theatre, St. John

An example of the community spirit was shown recently at the Imperial Theatre which has played so great a part in the civic life of St. John. The War Memorial erected by the Citizens was unveiled and during the ceremony the Last Post was played after which the National Anthem "God Save the King" was sung. At a signal in the Imperial Theatre programme, the orchestra ceased playing and rose to their feet with the audience remaining standing during the sounding of the "Last Post" and the singing of the National Anthem. It was a mark of respect which was greatly appreciated by all citizens.

J. M. Franklin Entertains Farm Boys

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, played host to upwards of 100 farm boys who had been collected from various farms in the Ottawa Valley for a visit to the city under the auspices of the Rotary Club of Ottawa, of which Mr. Franklin is an active member. These boys had been brought over from England under a country settlement plan and a part of the programme consisted of providing periodic treats for the lads. Mr. Franklin gave them a treat on June 30 by having them as his guests at the Keith house.

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CANADIAN MOVING PICTURE DIGEST

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Open Letter to Mr. Will H. Hays Dealing With Restraint of Players and Other Vital Issues

Toronto, July 9th, 1925.

Mr. Will H. Hays, Pres.,
Dir. Motion Picture Distributors,
Producers Assoc. of America, Inc.,
469 Fifth Ave.,
New York City.

Dear Mr. Hays:

May I bring to your attention a condition which has developed and apparently escaped your notice, in connection with the Restraint of Players in seeking and securing employment.

I am in receipt of the following telegram, the text of which I submit to you.

Hollywood, Calif., June 18th, 1925.

"Condition in casting terrible. All National releasing companies have frightened the actors into believing that State Rights means junk pictures and that working in State Right pictures would keep them out of National releases. The result is practically impossible to secure names worth while."

Needless to point out this condition has been brought about by the Trust Trio. The designation, Mr. Hays, of Trust Trio may not be pleasing to you, but surely you cannot be in as close touch with this Industry as you are without hearing the Thundering Voice of Discontent, observing the methods employed in doing business and the lack of Fair Play.

It is advisable to be moderate in our judgments at all times, to not rush headlong into conclusions, but surely you must have learned by now that the habit of declaring one thing and practising another is indulged in by several companies; and what makes this negative attitude towards those principles which are an unwritten law between gentlemen transacting business with each other, the more deplorable and shall I say perilous, is the fact that the Famous-Players company, which is doing so much "uplift preachment," which has taken upon itself the role of Elisha, upon which the Elijah Mantle of the Righteousness of our Picture Industry rests, this company appears to be the leading transgressor in adopting a business policy which is as ruthless, merciless as it is destructive.

I concede that it is the business of nations not to interfere with the domestic complications which arise within countries. It is a comfortable method of shifting the responsibility of being "Your Brother's Keeper," but how much of a Christian does it make those who pray to The Christ for intercession to their God, who call themselves after His Name, or who in following the staff of Moses endeavor to fulfill through him God's promise of a Promised Land?

Is this land Beulah Land, or Palestine, is it a place which we shall inhabit after Death, or is it here, *now*? Must we die to be in Eternity? Shall we only have Fair Play and Righteousness in our Dead To-Morrows, or is it possible to fulfill the promise of the Kingdom of Heaven is at hand now? here, as it was said. Why not make our Industry a Messiah—a medium for the establishment of Virtues, Fair Play? Our greatness, the potentialities of what we might yet be, of what we are, escape us. To the world of people we talk—we are the universal language, the Esperanto of Understandable Expression—we know no distinction of race, creed, colour in the message which we give. The Zula and the Savant of the white race may each weep over our screen tragedies, or laugh over its nonsensical mirth. We are the Kindergarten and University of the Germ of Thought, the visual impetus towards thinking. We are Mighty, we could be Mightier, our kingdom shall be taken from us if we do not stop the adoration of the Almighty Dollar. If those who seek to chain the spirit of this Industry in slavery, are not divested of their power. It is not new this enslavement of enterprise. Through all the ages a few have attempted to make the many work for them.

Was it not said of the Chaldeans that, they "milked their brethren" and for this were they destroyed? Chaldean magic which knew how to devitalize the masses of their vitality, to draw from them their energy, as we draw from the cow its milk for our own use. They being possessed of a conscious knowledge of their power, performed

(Continued on Page Four)

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Open Letter to Will H. Hays Dealing With Restraint of Players and Other Vital Issues

(Continued From Page Three)

this iniquitous practise, our Trusts do the same thing without its magical application. Take our youth, our strength, the sap of our mentality and convert it into dollars that they may build million dollar palaces.

Please excuse this reference, it is so difficult to penetrate through the hardened casement which we have grown to enclose our Better Instincts. I appeal to you since these men appear to respect the position you hold with them. If you have been unable to move them to change their business policy of oppression, surely you can and will stop the illegal practise which is now going on, namely the intimidation of players, who seek to earn a livelihood, by threats of reprisals if they appear in the productions of State Righters.

I trust that you will neither be influenced, nor sidetracked from your purpose. I believe that if there were not "so many strings tied to your position" you could do some very constructive work, but when "influences" advise you to make the mistake which you did with "Arbuckle," a presentation upon your part which lost for you the confidences of thousands of sincere people, who were really hoping that you had come to build an edifice of strength, service and respect, it makes one rather doubtful of your power of Free Will, we see a position surrounded by boundaries of limitations.

Recently in an address which you made you stressed the principles of "Live and Let Live," "Honesty in Business," it appears rather lamentable that among the very members of the association which you represent there should be such a scant recognition and application of these very principles which you publicly advocate.

I will not particularize since you are no doubt cognizant of the "stealing of story rights, and stars" through secret overbidding, regardless of contract obligations and the closing of territories by certain producer-distributor-exhibitor combination against the product of men who are members of an association to which each belong.

In ordinary associations such conduct of members towards each other would necessitate the disgraceful expulsion of the culprit from the association.

The Independent movement also, you know its inspiration and necessity—its sincerity. It is worthy of your attention and investigation. Why have you ignored it entirely? Cannot you see that the control of the screen by any one man or group would be a catastrophe, not only to the moving picture Industry, but to the American people, the American Government. What foreign affiliations such centralized power, through its desire for gold might enter into is not of trivial consideration, but the momentous To-morrow which is on the Threshold of our To-day.

The spirit of America is symbolized by the Statue of Liberty. Have we bandaged her eyes, like Justice that we encourage, or sit passively while Monopoly makes slaves of the American peoples?

The Independence urge has been nourished upon the breasts of the Eternal Mother of Life. Think what an outcry there would be if the press of a nation, the press of the world, was in danger of coming under the control of one individual, or group? The heavens would turn the protestations of a world of people into hailstones to smite the conspirators for the very thought of such a deed, and how calmly is the Monopolization process of the picture Industry permitted to go on, the pictorial press of the world!

I hasten to assure you this will never be. Read your history of Revolutions. First grumblings, protestations, declarations, expostulations, all word-ammunition, bloodless revolutions, until the people sickened of their oppression and the impudence of their oppressors loose the reins of their emotional indignations and avenge, destroy those who have endeavored to destroy them.

We have had a bloodless revolution in our Picture Industry, but nevertheless a revolution. Revolutions never go backwards—we are marching towards Independence. It is the city we have taken for our own—it is of ourselves—only when this Industry is truly dead. will its spirit of Independence have departed.

Thank you for your consideration of this question.

Yours very truly,

(Signed) RAY LEWIS,
Managing Editor,
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Pictures in Toronto

By HECTOR CHARLESWORTH

SO far as I am aware the motion picture "Sally" is the most successful attempt yet made to transfer a noted musical comedy to the screen. When one considers how many elements beside the story—the first essential of a screen drama—go to the making of a big musical production, it was a problem whether enough of interest would survive in the process of transference to justify the attempt. The Florenz Zeigfeld production of "Sally" was probably the most sumptuous presentation of a piece of its class (with one exception "Chu Chin Chow") up to the date of its first presentation, 1921 — and has been equalled by but one or two examples since.

It had everything in the way of spectacle that could make a light musical entertainment successful; and in the wealth of other things a good many people lost sight of the fact that it had a substantial story of unquestionable popular appeal as its basis. Considered in the last analysis "Sally" fulfilled an old adage among playwrights that the recipe for success is to present Cinderella in a new guise. On the whole it will be found that when a musical piece lasts beyond the usual period allotted to such shows on Broadway or Piccadilly, it is based on a substantial story. But experience has shown that musical shows do not always carry their popularity with them to the screen—vide "Chu Chin Chow."

With regard to "Sally" I should like to be able to give the fresh unbiassed view of a spectator unacquainted with the original. That is impossible, and perhaps one of the sources of appeal for those of us who saw the Ziegfeld production are the pleasant memories evoked by the delightful clowning of Leon Errol, who is almost as good in pictures as in life, and the musical allusions in the score. In making a picture from the story it was necessary to make a greater attempt at plausibility than is usual with a musical comedy. In the original Sally became a brilliant dancer just because she wished to be one; but in the screen version a preliminary story is presented showing how the waif Sally had been adopted by an old dancing mistress, Madame Julie, who taught her something of the art. Thus it was not quite so incongrous that she should rise suddenly from the position of an humble dishwasher in a cabaret into a dancer skilful enough to take the place of a star who had eloped, and thus win fame in a night. Colleen Moore has nothing of the natural grace and beauty of Marilyn Miller, but a great deal of nerve and a sincere quality in scenes of pathos and emotion which has always been her best asset. The cast is excellent. Leon Erroll is himself, which is saying enough; and the Walter Catlett role of the theatrical agent is in the hands of John T. Murray who used to be one of the breeziest of the Winter Garden comedians. To old timers like myself it was very interesting to see in old age, Louise Beaudet, who plays Madame Julie. Forty years ago Louise Beaudet was one of the sprightliest of dancers herself. The two lover roles are played attractively by Lloyd Hughes and Carlo Schipa, a young Italian with a romantic personality.

Pictures in Montreal

By S. MORGAN-POWELL

At the Imperial, Hope Hampton lends her voluptuous beauty to various hectic situations with Harrison Ford in a picture entitled "The Price of a Party." The title explains the story sufficiently, without any lurid details. It is at any rate a coherent and well-developed plot, with plenty of action, romance, and colorful details of high life in the small hours. The action is swift, and there are no dreary moments in which the audience might speculate as to the plausibility or otherwise of the scenes set before them. The audience enjoy it.

* * * *

The Strand gives a double bill, combining the melodramatic factors that go to make "Another Man's Wife" a story adventurous moments and rather solid sentiment with an ingeniously devised and effectively told western drama in which ranchmen fight a feud with eastern corporate industrialism. The dominant note in this film is the suggestion of vast open spaces and invigorating atmosphere it conveys. Moreover, the theme is much more attractive than that in most tales of the West.

Richard Talmadge in "Youth and Adventure" at the Imperial, has a fine heroic role as a handsome young lover, who suffers the regulation grief and pain before he finally clasps his beloved in his arms while the audience feel for their hats, coats, and rubbers. It is an average picture, possessing average qualities of attraction, and perhaps a little less than average faults.

* * * *

"Are Parents People?" at the Strand is a clever study of the part that parenthood plays in the consideration of married people who desire divorce. Adolphe Menjou, Florence Vidor and Betty Bronson are seen as the husband, wife and daughter, respectively, and the unfolding of this record of marital discord is cleverly depicted. The acting is good. The plot is plausible, logical, and marked by directness and simplicity; and the drama is ingeniously developed. More films of this type and less of the so-called "super" type — whatever that idiotically misused term may be intended to comply — would mean a steady improvement in the quality of the screen entertainment all round.

"My Wife and I" Spotlight Merit Class

CLASS B—GET BEHIND THESE —Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box office results.

CLASS B

"MY WIFE AND I"

(Warners) Irene Rich, one of the most charming and womanly of screen personalities, is here given a rather creaky vehicle to convey her in her latest story. It is based on a forgotten novel by Harriet Beecher Stowe, brought up to date of course because it has limousines, Long Island Millionaires and—a vamp. This vamp is played by Constance Bennett who is industriously creating a large gallery of portraits of young women devoid of moral sense, capitivating chits whose ears one longs to box, yet whose allure to the male of the species young and old, one has to admit. Irene Rich is lovely and sympathetic, as always, and her sincere performance as the wife and mother would save a much worse picture. Huntley Gordon is plausible as the husband who "falls for" the same little vamp that has ensnared his son. Not a great picture by any means, but one which will respond satisfactorily to exploitation. Boost Irene Rich and her antithesis—Constance Bennett.

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Joe Coplan Puts Over "The Fast Worker"

Joe Coplan, manager of the Imperial Theatre, a large independent house of Ottawa, Ontario, made a special play with "The Fast Worker," starring Reginald Denny, when it was presented at the Imperial Theatre on July 1, 2 and 3, with the result that the Imperial stepped into a healthy stride that Manager Coplan hopes and expects to maintain for the rest of the summer.

Manager Coplan revealed the fact that paid admissions on July 1 totalled 1,960, despite the fact that the house was meeting all kinds of counter attractions, including a free public reception to Earl Haig, two performances of Ringling Bros. and Barnum and Bailey's Circus, several sport events and picnics, etc.

Mr. Coplan made special use of the 24 sheet posters for a stunt that had direct results. He placed a special sheet over a corner of each poster announcing the reserving of a block of seats each performance so that people could buy tickets in advance and not run the risk of being crowded out. The direct result was found in a sell-out of the reserved tickets for each of the evening shows.

For two days every parked automobile in town was decorated with a "summons card" on the reverse side of which was a reference to the speed shown by Reginald Denny in the production. Manager Coplan also made use of a special display front on the Imperial for the three days, using a banner strip across the whole front of the house. It was an excellent advertising drive and, incidentally, Manager Coplan did not forget the newspapers because he used somewhat more than the usual run of advertising space, without going to too much cost in the matter.

Harold Vance, Manager Majestic Theatre, Montreal

Harold Vance, a well-known exhibitor of Montreal and Ottawa, has assumed the personal management of the Majestic Theatre, Ottawa, under the direction of the owners, Froman and Petegorsky. Mr. Vance was the manager of the Starland Theatre, Montreal, until recently. He has adopted a two-a-day show policy for the Majestic and is charging 25 and 35 cent admissions for photoplays, short film subjects and vaudeville.

Evelyn Brent Cast New Type Comedy Role

An entire change of pace, change of mood and change of motif is a difficult thing for the average actress who has long been cast in one type of role; but Evelyn Brent succeeds in doing it without any difficulty in "Lady Robinhood," which she is now making for F. B. O.

In her last five or six successes, Miss Brent has been cast in crook roles of a melodramatic variety. In the new picture which she is just completing, she plays the part of a fiery, brilliant little Spanish senorita who masquerades in her odd moments as the languid and proud ward of the governor of the Spanish province. It is a part which requires sustained comedy which gets a laugh without permitting the character to be esteemed as anything but heroic.

Miss Brent's comedy touches in her crook roles lead General Manager Fineman and Scenario Editor Myton to select this very different type of vehicle for her, and she is delivering her effects to the great satisfaction of all concerned.

F. Harmon Weight Directs "Flaming Waters"

Following the success of the Associated Arts production "Drusilla With a Million," made at the F. B. O. Studios for F. B. O. release, Messrs. Erb and Goebel, of that organization today left New York for Los Angeles to begin another production for Film Booking Offices, according to an announcement by B. P. Fineman, F.B.O. production chief. It is understood they will film "Flaming Waters" by Lloyd Sheldon and that F. Harmon Weight, director of "Drusilla" will wield the megaphone.

Petawawa, Ont., Loses Picture Theatre By Fire

Petawawa, Ontario, a big military camp town of war days, lost its large moving picture theatre on July 3 when the frame structure, which seated 2,000 persons, was totally destroyed by fire. The building had been built during war days for the entertainment of the troops in training at Petewawa and was completely fitted for the presentation of moving pictures.

Fox News Continuity Special Interest in No. 76

Washington, D. C.—Senator LaFollette of Wisconsin, long stormy figure in national politics, dies at the age of seventy.

Brussels, Belgium.—Ernest De Muyter, the famous Belgian airman, again wins international balloon distance race.

Boise, Idaho.—The Fort Russell team wins polo championship of the Northwest, defeating the local club.

Tallulah Falls. — Georgia Federation of Women's Clubs presides at dedication of the greater Industrial School.

Buffalo, N. Y.—Ancient Greek pageant is given by students of Canisius College to pay honor to Peter Canisius.

Worcester, Mass. — Feature trotting race of the opening day of the Bay State Circuit is won by Counterpart.

Outstanding Figures in the Day's News.—Roald Amundsen is safe at Spitzbergen after his aerial dash to the pole.

Rockport, N.J.—45 killed, scores hurt when passenger train runs into ditch, derailed by heavy rain storms.

Seville, Spain.—Is bullfighting doomed? Royal family now lends its support in campaign to abolish national sport.

Colstrip, Mont.—Largest coal fields in the United States, with an area of 700 square miles, begin operations.

Cambridge, Mass.—College days are over and seniors at Harvard fight their last battle, this time with confetti.

World Famous Stars in Tennis Tourney.—Manuel Alonso, Spain's champion, plays Vincent Richards in title match.

Mgrs. Majestic, Ottawa Operating "Orange Mills" Proving "Gold Mines"

Froman & Petegorsky, proprietors of the Majestic Theatre, Ottawa, Ontario, have struck the popular fancy in the Canadian capital through the opening of a number of "Orange Mills" throughout the city where orange juice drinks are dispensed over the counter. The new emporiums are proving to be young gold mines, despite the fact that light beers are again legal in Ontario.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 13. TORONTO, CANADA July 25th, 1925

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CANADIAN PRODUCTS
TRADE WEEKLY MAGAZINE

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Vol. 17 No. 13. TORONTO, CANADA July 25th, 1925

What Impressed Me at New Jersey During Asbury Park Convention

THE strength of the New Jersey M. P. T. O. A. organization. The earnestness of the business of organization as expressed by the officers and executive of the New Jersey M. P. T. O. A. division. The clearness of the vision towards which the New Jersey organization is steering.

The sincere friendship whcih the officers have towards each other and the sincere admiration of the members of the New Jersey division for their officers.

The fact that the New Jersey M. P. T. O. A. has made good enough with the public, and are strong enough to command the respect as was shown by the personal appearances of His Excellency, Governor George S. Silzer of New Jersey and the Honorable Senator Edwards of New Jersey at the Banquet of the New Jersey M. P. T. O. A., Wednesday evening, July 1st.

That the more brilliant a person is, the more guarded should be their speech. Americans should remember that the public declaration of the Americanization of the British Empire through the propaganda of American-made films is a faux pas which is inexcusable, and shows a lack of diplomacy and statesmanship which is appalling, especially in view of the present English attack against American films.

Senator Edwards stated that if he were in the position in which the Independents in the Picture Industry find themselves, that he would tell his story to the people. Also that he has observed that the Interests represented by the Trust always are "on top" to scent what is going on in a legislative way in connection with the Picture Industry, and that these interests generally manage to get what they want through.

Governor Silzer placed the onus of the Trustified Picture Industry on the people of the Industry. An indifferent attitude, or interest towards the Government, or the election and support of those who make up the government, cannot help but develop crises of a similar nature as those with which the Picture Industry is at present familiar. The Governor advocated the application of politics as a remedy for existing evils. Urging upon the people to enter into the spirit of government.

"The Government," said Governor Silzer, "cannot legislate moral force."

That Robert Welsh of the Moving Picture World upheld the traditions of Newspaper Row in connection with the conviction that cosmopolitanism strongly marked with common sense and humour fall to the lot of editors. Something is coming to them.

That Frederick H. Elliott, General Manager of the Independent Motion Picture Association of America gave a splendid "maiden" speech on Independence emphasizing the necessity for the union of Independent producers and theatre owners and the support which each of these units can give to each other for their mutual good.

That "Pete" Woodhull, president of the M. P. T. O. A. sounded the right spirit of organization and turned on the only force which can win against the biggest odds in his quote "what shall it profit a man if he gain the whole world, and lose his own soul."

That a little more knowledge and application of scripture would establish this Industry more respectably and prove "a thorn in the flesh" of the Trust.

That Sydney S. Cohen was in his usual good form, displaying the keeness of his synthetic mind, his common sense and the easy flow of ideas in his address, which stressed Play Dates for Independence founded upon the principles of the new department of the Play Date Bureau, namely Bureau of Fair Play and the protection organization offered to Independents.

That Joseph Seider, President of the New Jersey Division of the M. P. T. O. sounded another big note in his "harmony" interpretation. "Harmony is possible when men become willing to put aside their personal prejudices and opinions and align themselves with one harmonious cause, there-

(Continued on Page Four)

Rome Burns Nero Fiddles

DIFFERENCES of opinion have been responsible for most of the horror our pages of history reveal. English people looking upon the goring of horses by a wounded and infuriated bull, swoon with nausea, while the Spanish gentle folk, as well as the "melting pot material" shriek with gusto and are only satisfied when their toreador "throws the bull."

In order to stimulate his perverted imagination into declaiming in poetical effusion, Nero is credited with setting fire to Rome while he thumbed the strings of his lyre, finding in this picture of flame an inspiration.

America has taken as a bible truth George Cohan's altruism "It pays to advertise;" and unquestionably the peoples of the American continent respond only to headlines. Perhaps it is because there is so much doing in America; and everybody is in such a hurry because of the invisible prompter who keeps shouting "step lively." The American people appear to have no time for contemplation, meditation and exploration of either "hidden charms," or facts.

Publicity, advertising, exploitation, uncovers "the naked truth," if truth naked can be uncovered; and Americans can take it all in without slackening their pace.

England still believes that advertising, publicizing, getting into the newspapers is in "bad taste," not "good form." It is unfortunate that Universal's military parade should have occurred at a time when the anti-American film agitation is furnishing good newspaper copy. I am rather inclined to think that under normal circumstances the incident might have been passed off with a shrug of the shoulders and an exclamation of "Oh these Americans." No doubt those uniformed gentlemen who lent themselves to the military ensemble would have had a few military rules read to them about parading "Phantoms."

(Continued on Page Four)

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What Impressed Me at New Jersey

(Continued From Page Three)

by supporting each other, ...ungoverned human nature, knowing no right law, seeks only for itself and cannot unite with another of its kind."

That Nathan Burkan put up a strong plea for the Independence of the screen, emphasizing the perils of screen control in comparison with press control should such a catastrophe affiict the people of America, but that his statement that America was Americanizing the British Empire, instilling American Ideals was ill-advised in view of the "trouble" ahead.

Your editor, as "Danny" so well expressed it, "gave a serious talk reciting her prayer for Independence."

If anyone thinks that this fight for Independence is not a serious business, try it. Incidentally in reply to Mr. Nathan Burkan's statement of the English attitude, expressive of jealousy towards the monopolization of their screens by American Films, your editor pointed out that it was not a case of jealousy in connection with American Films, but a case of safe guarding the screens of the British Empire from the monopolization of them by Trust Interests.

The British Empire knows the value of screen power and is not disposed to permit the Trust Interests to entrench themselves as solidly in John Bull's Empire as they have in Uncle Sammy's. When a country is your best customer, it is not according to the ethics of honorable trading to enter into competition with that customer. America must be satisfied with the Trade received from British exhibitors in their purchases of American films, almost exclusively; and permit these exhibitors the privilege, or that part of the Film Industry which is centralized in the exhibition of films. "Hogging" is an abnoxious practise and only indulged in by Swine.

—RAY LEWIS.

Moving Day in Toronto

Film Booking Offices of Canada Limited and Canadian Educational Films Limited Again United In Own Exchange.

The First National name is off the Educational offices and O. R. Hanson of Canadian Educational is back on Victoria Street in the old office he once occupied, before the linking up between First National and Educational occurred.

Mr. P. C. Taylor of F. B. O., who remained "monarch of all that he surveyed in his office at Victoria Street, Toronto, was glad to see Mr. O. R. Hanson, his old side-partner back under the same roof.

What is considered a move of considerable importance in the Film Industry here is the severance of the relationship between F. B. O.—Canadian Educational and First National. F. B. O. and Canadian Educational have moved into their own joint exchanges throughout Canada.

F. B. O. had intended opening up their own exchanges, next August but an equitable deal with Educational for joint release was consummated.

Commenting on the new arrangements, P. C. Taylor, General Manager for F. B. O. said: "During the period in which we were releasing through First National, we were shown every courtesy by the executives of that organization, but it soon became obvious, on account of lack of space for the proper handling of the great amount of product of the three companies, that it was physically impossible to render to our customers the service to which they were entitled and accustomed through our previous association with them, for this reason some change had to be made. We decided between two alternatives—to open up our own exchanges, or to arrange for joint release with Educational. The relations which existed between Educational and ourselves previous to our association with First National were so satisfactory in the past, that we had every reason to believe that a continuation of joint interests could not but prove advantageous to both our companies, but the exhibitor as well. This was the inspiration for the reoccupation of our former joint offices together."

P. C. Taylor Returns After Exchange Inspection Trip

P. C. Taylor, representing F. B. O. in Canada has recently returned from a six week's inspection tour of the F. B. O. offices through Canada. Mr. Taylor reports that estern Canada is expecting to turn out a half billion crop, which will capture the prize from all previous years. The optimism which usually accompanies "bumper crop" seasons is particularly in evidence and business is accordingly lively. Through the Maritimes, Mr. Taylor states conditions are improving with every hope that the strikes which have caused so much unrest and uneasiness are in way of being settled. F. B. O. have established their position as an Independent in Canada, and Independent theatre owners are giving this company their loyal support. F. B. O. are affiliated with the M. P. T. O. A. Mr. Taylor has always been a favorite with exhibitors in Canada, who appreciate a "square deal" and the spirit which puts Independence over.

ROME BURNS NERO FIDDLES

(Continued from Page Three.)

When a people become agitated about their condition it does not take much to excite them. The British Film Industry is sensing the producer-distributor-exhibitor menace. The Britisher takes a great deal before he fights. This agitation was foreseen five years ago when Famous-Lasky came into England to produce and exhibit. You stand for a great deal from your own family. The producer-distributor-exhibitor menace in America has been grinding this business into the dust as far as Independence is concerned for years. We have protested mildly, loud, louder, loudest. The Monopoly goes on with the U. S. government and ours in Canada swathed in its red tape, trying to see how it can keep out of trouble. The Industry of Motion Pictures admits Monopoly, but those who see light, with but few exceptions, haven't the guts to put up a real fight.

In England it is different. Let an Englishman once see light and you can assure yourself that there is going to be a fight without quarter. What is going on in England now is the preliminaries you see at a real fight between two heavyweights for the title of champion. If those interested in grabbing the Motion Picture Industry for themselves through their producer-distributor-exhibitor units and affiliations, think they can get away with what they are doing in the United States and Canada, in England, let them buy a family plot for the burial of Foreign Picture Trade, they will be able to use it. What they will gain by their "expansive platform" they will lose in foreign sales. Stop before it is too late; and incidentally, is not this a question worthy of a conference of all the picture interests? Universal will not be the only "goat," don't get a "kick" out of the fact that this attack means Universal. It doesn't. It means every producer and distributor who has a foreign affiliation.

Beholding the passiveness with which the American Picture Industry views this agitation abroad, I can only say "Rome burns while Nero fiddles."

—RAY LEWIS.

Capt. Frank Goodale Managing Loew Theatres White Plains, N. J.

A popular visitor in Ottawa, Ontario, has been Capt. Frank Goodale of White Plains, N.J., former manager of the Loew Theatre at Ottawa. Capt. and Mrs. Goodale have been spending several weeks in the Northern Woodlands of Quebec for a vacation but have made several trips into Ottawa to meet old friends. Capt. Goodale, who left Ottawa in August, 1924, now has charge of two Loew houses in White Plains.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL.—At the Palace, Colleen Moore appears in a role for which her talents are indefinitely better suited than "So Big." It is doubtful if she would ever have been seen in the picturization of the Ferber novel had not that book received an adventitious prominence in the public eye through ingenious advertising and planned expoitation. She did not score a success in it as she did in "Flaming Youth."

"The Desert Flower," however, gives her ample opportunity to make amends, and she does so with conspicuous success. This is a western story along characteristic western lines. Its characters are of the western melodrama type, and the story is conceived and developed on melodramatic model. Colleen appears as a young girl who grows up from childhood to blossoming womanhood amid those surroundings so dear to the writers of western fiction and the people who have learned all they know of the West from the screen and the and the melodrama of the spoken drama. She undertakes the regeneration of a wealthy young rake who lives a fast life in New York, and the task is obviously much to her liking.

Miss Moore is mistress of facial expression, of effective gesture, of a hundred subtle femininities that count, and she utilizes them all in this film. She makes the role live, and she endows it with genuine charm. Physically, she is a girl of exceptional appeal and she has learned how to make every movement, every expression, count upon the screen.

Lloyd Hughes appears as the wastrel, and a very attractive wastrel he portrays, even at his worst. He understands both the possibilities and the limitations of the screen, and his sound technical training and equipment enable him to avoid the pitfalls of exaggeration on the one side and insincerity on the other. He and Miss Moore carry this film to distinct success.

* * * *

At the Strand one is always sure of seeing a good comedy. This week there are two—"Stop Flirting" and "Fighting Demon." The former is nonsensical to a degree, but the action is so fast, the situations built up are which Alathea bestows on him, a real outpouring of pent up passion. As so diverting, and the acting is so clever that you begin to laugh at the start and do not stop until the film is over. Richard Talmadge makes "Fighting Demon" a thrilling comedy, for he has considerable acrobatic skill in addition to his genius for mixing in a rough-and-tumble, and his adventures with and successes against prizefighters and the gang gentry generally makes the audience hold their breath.

* * * *

The Imperial shows a new drama of bootlegging, love and speeding on the highway. It is entitled "Speeding Wild," and it does not belie its title. The action is fast, at times furious, and touched with pleasant humor and charming romance. Lefty Flynn and Dorothy Dwan make it human.

* * * *

An example of an unambitious film that yet attracts attention because it is consistent and at least amusing it provided by "How Baxter Butted In" at the Imperial this week. Matt Moore has a comedy role that provides him with opportunities galore for attractive work, and he meets them with skill and resource. The result is a screen story that never fails to divert and that is well sustained in interest throughout.

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wishes position, go anywhere, at present time holding first-class certificate for Alberta, also expert stage electrician, non-union.
GUY E. McALLAN
LANDGON, ALTA., Canada.

Pictures in Toronto

By HECTOR CHARLESWORTH

"MAN AND MAID" is so obvious a title that one wonders why it has not been used before; and was left lying around loose for Elinor Glyn to pick up for her latest film drama. The playgoer who, on the basis of the Canadian novelist's celebrated tale, "Three Weeks," goes to see "Man and Maid" expecting an orgy of languors and raptures will probably be disappointed. It is a rather obvious but pleasing love story of a sweet passionate girl who finally wins the man of her heart after a long emotional struggle with her own pride. For the lover in the case is so to speak, damaged goods—that is if affairs with other very attractive ladies who are not maids in the precise acceptance of the term, constitutes damage to a magnetic male. The defect of the piece from a dramatic standpoint is that it lacks suspense; its developments are all foreseen, but excellent acting is a compensating factor from the standpoint of the playgoer.

Sir Nicholas Thormande was very attractive to the ladies and also attracted by them; with ample means to gratify his hobby in this respect. Consequently he did not lack sweet hearts, willing to give all. But in the war he was a brave soldier and the lovely and innocent young aristocrat, Alathea Bulteel, who nursed him back to life could not help falling in love with him. Her face he did not know because while he was in her hands he was blinded. But after the war, Alathea, just to be near him, and for some foolish reason disguising her beauty, became his secretary. And in that capacity she saw enough to break the heart of any girl deeply in love with a man. There was Coralie, an aristocratic siren and Suzette, a common but merry jade, with both of whom he philandered. But somehow or other the personality of his secretary gradually wrapped itself around his heart and ousted the others. With some difficulty he sent Coralie and Suzette packing and tried to win Alathea. But her pride struggled long, for she did not like taking the leavings of these damsels. Yet after he had done a great knidness to her brother she yielded. That is the story; and the Elinor Glyn touch comes in the kisses has been said the play is uncommonly well acted. Lew Cody plays the handsome but good-hearted amorist with real feeling and distinction. Harriet Hammond as the Blonde Alathea is not only lovely but imparts a gracious quality of sentiment to her acting, though her face is immobile. Renee Adoree gives a piquant and delightful performance of the pert and saucy charmer Suzette; and Paulette Duval is graceful and langourous as the more sedate Coralie. Alec Francis gives one of his typically attractive impersonations of kindly men servants and Crawford Kent is admirable in a small military role.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, had complete charge of the luncheon of the Rotary Club of Ottawa which was held at the Chateau Laurier, Monday, July 13, which was attended by Mayor J. P. Balharrie of Ottawa and other notables. Mr. Franklin was chairman of the meeting and directed the whole programme.

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Fox Supreme Attractions Booked Keith-Albee Million Dollar Theatre

$5,000,000 Theatre in Cleveland Home of Fox Pictures For Eight Weeks.

A TRIBUTE, the highest ever given a motion picture producing company, was paid to Fox Film Corporation by E. F. Albee and J. J. Murdock, executives of the Keith-Albee Circuit of theatres, when they booked eight Fox Supreme Attractions with which to inaugurate their new policy beginning July 5th of presenting a bill divided between pictures and vaudeville at their monumental Palace Theatre in Cleveland.

That these men, recognized as the master showmen of the American theatrical world, should select the Fox releases exclusively for eight successive weeks is regarded by many as unqualified recognition of the pre-eminence of the Fox Supreme Attractions for the forthcoming season.

Recently the Keith executives announced that they intended to change the policy of their Cleveland house from straight vaudeville to bills divided between pictures and variety and that they were in the market for the best pictures available

Immediately following the announcement there was a rush of motion picture producers to lay their product before the showmen. The cream of all productions for the 1925-26 season was considered carefully, and the announcement of the selections were as eagerly awaited by the producers as the announcement of a world series result is awaited by the average baseball fan.

The result of the survey by Messrs. Albee and Murdock was no surprise to those acquainted with the wonderful Fox program. Every promise made regarding the Fox product earlier in the season is fulfilled in the finished pictures and they stand incomparable, attesting the keen business acumen of the company that produced them.

Three of the productions booked by the Keith executives have already proven their box office values in a sensational manner. These are "The Iron Horse," the John Ford production which ran a year in New York, four record breaking months at Grauman's Egyptian Theatre in Hollywood, one month at the Princess Theatre in Montreal and was hailed by Chicago critics as the greatest production ever made; "As No Man Has Loved," Rowland V. Lee's remarkable adaptation of the story classic of all time, "The Man Without a Country," and Harry Millarde's screen version of Channing Pollock's strong drama, "The Fool." The last two pictures had successful runs at the Central Theatre on Broadway.

The other five productions honored by this unique booking include three of the John Golden Unit of Clean American Productions which Fox is releasing for 1925-26. The three Golden's are "Lightnin'," from the record breaking stage play of the same name, "Thank You" and "The Wheel." "Havoc" and "East Lynne" round out this sensational initial booking. They are both adaptations of international stage successes.

Public Hall, Schools, Must Have License Ottawa Government Rule

What promises to become a lively public issue has developed at Ottawa, Ontario, through the request of the Amusements Branch of the Ontario Provincial Treasurer's Department at Toronto that the Ottawa School Board take out theatre licenses for each of its 15 public schools possessing an assembly hall.

The matter came to a head when a letter was received from the Provincial Government demanding that theatre licenses by applied for at the regular annual fee for the numerous schools because of the amusement features which were being staged in the school halls. The secretary of the Ottawa School Board replied that any performances held in the schools had been for educational and charitable purposes. It was reported to the school board that the committee of management for the Ottawa schools had decided not to obtain the theatre licenses.

Some little time ago, a protest was made to the Ontario Government that one or two of the local high school halls, which are fitted with projection rooms, were being employed by outside organizations in competition with the recognized theatre. This led to a curtailment of the use of the school properties for theatrical performances of a general. Objection is now being taken by the Ontario Government authorities themselves regarding the use of Ottawa public schools as impromptu theatres.

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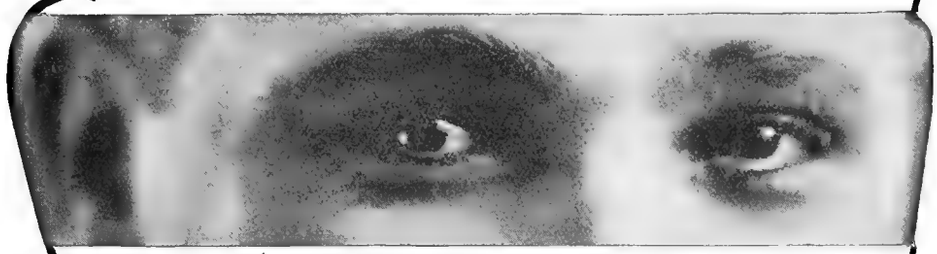

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James Bell Smith
Directed by
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General Manager and Editor-in-Chief

RAY LEWIS

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Famous Building Theatres London

IT occurs to us that it would be an excellent idea if the heads of the various departments of Famous-Lasky would have a "get-together" session for the purpose of agreeing on what statements they are to make to the public.

N. L. Nathanson, Managing Director of Famous-Players Canadian, claims that this company is owned by himself and associates and in no way connected with Famous-Players-Lasky. The fact that Adolph Zukor, who was president and is now chairman of the Board of Directors of the Famous Lasky, is the president of the Famous-Players Canadian Corporation, that S. R. Kent, now president of Famous-Players-Lasky, is on the Finance Committee of the Famous-Players Canadian Corporation, one of the three members who direct the policies of this company, that Sir William Wiseman, on the Board of Directors of Famous-Players Canadian Corporation, that a financial statement to the press several years ago, gave the Famous-Players Canadian Corporation as a subsidiary company of the Famous-Players-Lasky, appear to not connect Famous-Players-Lasky with Famous-Players-Canadian as far as officers of these companies are concerned, but as far as the public is concerned there is a very definite connection. According to N. L. Nathanson's London statements, Lord Beaverbrook is also said to be only very slightly connected.

It might be interesting to investigate the controlling interest which Lord Beaverbrook is alleged to have in the Royal Securities Corporation, which did the underwriting for Famous-Players Canadian Corporation. Of interest also is the fact that only six years ago Lord Beaverbrook told Mr. Jay Allen he intended to enter the picture Industry in Canada and that the Allen Enterprises might as well have his five million dollars as another company. What has Lord Beaverbrook done to N. L. Nathanson that he disowns anything, but a very slight business association?

When the government of the United States ordered the Standard Oil to cease being a Trust, they split up into various companies, apparently Independent of each other. Did that make these companies less of a Trust or Independent?

Mr. John Cecil Graham, London representative, recently stated his company had no intention of building theatres in England except in "barren" territory. Mr. Emil Shauer, head of the Foreign Department, states "we have ten theatres abroad and are constantly adding to that number. We are building two theatres in London, one called the Paramount Theatre, which will be ready in the fall. That is near Piccadilly Circus, and is costing us 250,000 pounds." Famous Players may have concluded that London is "barren territory." N. L. Nathanson also is credited with saying that London was in need of a 4,000 seat cinema theatre.

"Get together, gentlemen," so that you all talk alike. Someone comparing your various conflicting statements may be inclined to use the virile, but unpleasant word spelling "LIARS," and incidentally this League of Nations' inquiry and the anti-American Film propaganda, do you see any connection between it with your monopolistic methods of doing business? The American Picture Industry may, if the agitation abroad continues, be able to include you in its epitaph—"Foreign Trade killed through the Trust methods of Famous-Players which incited anti-American propaganda."

—RAY LEWIS.

"Roxy" I Enjoyed Capitol but Object to "Silence"

THE Capitol Theatre is worthy of the attention of its habitues, and those who are visitors to New York. Marcus Loew inherited a splendid legacy when Goldwyn passed an interest in this theatre and its management over to him.

"Roxy," I have never had an opportunity to see your presentations until recently, and why the name of Roxy has become synonymous with that which spells for showmanship par excellence in motion pictures.

I am only a "rube from Canada," but in running a theatre one has to cater to "rubes." The high-brows find their entertainment in the galleries of the Metropolitan, or Theatre Guild performances if they are poor, the theatres where presentations of pictures correspond with yours. The daughters and sons of the "idle rich," have so many opportunities for divertissements that we cannot build up box-office receipts with them. Therefore being one of the "poor high-brow rubes," after admiring the murals, the softness in the colour scheme, the hangings and interior decoration, the spaciousness of the lounge, or do you call it a promenade? The glorious marble figure, loaned to the theatre, one sight gave me great offence, I am certain you will pardon this criticism, you see being a "poor, high-brow rube" it is expected of me, and that is the many electrically lighted signs demanding "silence." This was a "shock," for it does not suit the general environment. I should imagine that "silence" could be obtained through the services of the ushers, who could request it verbally of those people who are too exuberant of spirits, and too selfish to consider the enjoyment of others, by talking through the musical, or presentation numbers.

It impresses one of sensitive susceptibilities as being rather "rude"

(Continued on Page Four)

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F.B.O. to Release Six Feature and Six Short Subjects August

"Drusilla With a Million" which Broke Capitol New York Record In May Released August 16th.

The August schedule of Film Booking Offices boasts twelve releases, six of which are features and six short subjects. The feature releases will be headed by "Jack O' Diamonds," a comedy mystery drama with Maurice B. "Lefty" Flynn portraying the role of a gentleman Raffles. An aquatic carnival will be an outstanding feature of the production. Harry Garson will produce and direct the picture, which will be Flynn's seventh feature for the distributing corporation. "Jack O' Diamonds" will be released on August 2nd.

The fifth Thomson production, as yet untitled, a romantic western replete with thrills, in which Fred and his beautiful horse, Silver King, dash through one exciting sequence after another, is set for August 9th release. The supporting company and director have not yet been announced.

"Drusilla With a Million" an Associated Arts Corporation production and F. B. O.'s first Gold Bond picture will be distributed on August 16th. "Drusilla With a Million" is based on the famous novel by Elizabeth Cooper. Mary Carr, Priscilla Bonner and Kenneth Harlan head the cast of distinguished thespians. "Drusilla With a Million" broke box office records when it played the Capitol Theatre, New York, the week of May 24th, and record bookings on the production have already been made by the F. B. O. Sales Department.

"The Isle of Hope," Richard Talmadge's fifth production for F. B. O. distribution will also be released on August 16th. The story is by James Bell Smith, who has had an effective hand in the shaping of most of Talmadge's recent vehicles. It will have a pirate, treasure hunting atmosphere, similar to that with which Robert Louis Stevenson invested "Treasure Island."

"That Man Jack!" the seventh of the Texas Ranger series starring Bob Custer, which Independent Pictures Corporation is making for F. B. O. distribution, will be shown on August 23rd. The story is by George Paul Bauer.

August 30th will see the distribution of the first of the series of Western productions, starring the "Surprise Western Star," whose name will be announced shortly.

The last of "The Pacemakers" series, titled "Miss Me Again" will head the list of short subject releases. This is No. 12 of the H. C. Witwer stories, co-starring Alberta Vaughn and George O'Hara, which Wesley Ruggles is directing. "Miss Me Again" will be released on August 2nd.

August 15th will see the release of "Book Bozo" a two-reel comedy, starring Jimmy Aubrey, which Standard Cinema Corporation produced for F. B. O. distribution.

The first chapter of "The Adventures of Maisie," F. B. O.'s new series based on stories by Nell Martin which appeared in Top Notch Magazine, and which Ralph Ceder will direct, starring Alberta Vaughn, will be released on August 16th. Larry Kent, Kit Guard and Al Cooke will support Miss Vaughn in the new series.

August 16th also is set as the release date for the twelfth of the Dinky Doodle Cartoons, a one reel novelty in which Dinky Doodle, the cartoon creation of Walter Lanz, gets himself into all sorts of difficulties, and out again.

Chapter 2 of "The Adventures of Maisie" will be released on August 30th, as well as "Half A Man," a two reel comedy starring Stan Laurel, produced by Standard Cinema Corporation for F. B. O. distribution.

Mr. Morrison Writes Coleman Equip New Theatre Sure "Square Deal"

The new Weston Theatre located in Weston, Ont., will be completed and ready to open in August or the first of September, under the able management of J. A. Morrison.

Mr. H. J. Coleman, of the Coleman Electric Company, 21 Dundas St. E., Toronto, will instal two of the Motiongraph De Luxe Projectors. By all appearances the Weston Theatre will be equipped in every way second to none. This is why Mr. J. A. Morrison has placed his order with the Coleman Electric Company as he knows he will get a "square deal."

FIRST CLASS PROJECTIONIST

wishes position, go anywhere, at present time holding first-class certificate for Alberta, also expert stage electrician, non-union.

GUY E. McALLAN

LANDGON, ALTA., Canada.

OBJECT TO "SILENCE"

(Continued from Page Three.)

to have such signs greet them. If one is to have signs why not the kind which starts your patron off feeling kindly disposed to your theatre, such as "Thank you for coming." "Silence" starts an irritability, you know how people resent being commanded. It may be that in more vulgar surroundings the "jar" would not be so noticeable, and while I am in a critical mood may I say that the "divertissements" were most enjoyable. The orchestral numbers were a joy, the ballet nicely timed, the number by that lyrical coloratura soprano excellent, but the whole presentation just about one-third too long and too much. Universal's "Siege" was the picture presented. It was worth the price of admission by itself. Mary Alden thrilled me. What character that woman has in her face and what powers of expression. I am not going to involve myself in a review which would entail tributes to Universal, the author, director, the players and to you for your excellent judgment in selecting pictures of "real merit." The Capitol will miss your master-hand when you are gone and I fear, to the disadvantage of the Capitol, your patronage will follow you to "THE ROXY." As we go to press we hear that the one theatre is developing into a chain.

—RAY LEWIS.

McNeil of Smith Falls Holds Dances Rideau Theatre

Manager McNeil of the Rideau Theatre, Smith Falls, Ontario, made a special play for patronage during the Old Home Week celebration which was conducted in Smith Falls. He gained a real slice of business despite numerous counter-attractions by staging a number of novelties and putting over good advertising. One feat was the holding of dances on the stage of the theatre for two hours after the close of regular night performances without extra charge to the patrons of the house, the house orchestra being engaged to provide special music for the occasion.

Features booked included "The Dixie Handicap," "Zeebrugge," the British naval picture, and "Charley's Aunt.

Frederick Kennedy Myton, scenario editor of the F. B. O. Studios, is at work for Evelyn Brent, according to B. P. Fineman, general manager of the Hollywood plant. Mr. Myton has written the scripts for several of Miss Brent's most successful vehicles, the last of which "Smooth as Satin" last week played at the Capitol Theatre, New York, largest show house in the world.

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Pictures in Toronto

By HECTOR CHARLESWORTH

SPAIN seems to be gradually taking an equal place with "the open spaces" of America as the locale of romantic motion picture dramas. The latest example is "The Spaniard" in which a authentic charmer, Zetta Goudal and Riccardo Cortez of Castilian masculine pulchritude, are featured. The heralds call it "a tempestuous love drama" and verily it is. Cortez plays Don Pedro de Barrago, as headlong a lover as any girl can desire, who resolves to make his own Dolores Annesley, a rather frigid English beauty who has declared herself immune to the divine passion. When the girl gets to Spain which is his natural field of conquest the Don certainly proves himself a real go-getter, in picturesque surroundings. Even when he has almost a prisoner in his power at Seville she will yield neither to threat nor persuasion. When he rescues her from a party of bandits in the mountains she is grateful but in no mood to confer on him her heart. There is also a great bull-fight in Seville, where the Toreador and Carmen started their fatal flirtation, and where the desperate lover almost throws his life away. Finally he wins her however. Seeing him wounded her feminine nature gets the better of her and she is his at last. The play was staged by Raoul Walsh and the photography and ensemble scenes are of a high order. The role of the impregnable Dolores is finely presented by Zetta Goudal, a handsome and alluring French actress and Riccardo Cortez has genuine romantic grace as the obstinate lover. Noah Beery makes an effective and repulsive looking villain.

* * * *

Though not in all respects a top-notcher, the strict realism and common sense of "The Talker" furnishes a contrast to the passionate romanticism of the other films mentioned in this article. It is adapted from a spoken play of the same name, written by Marion Fairfax, which was a criticism of the type of "feminist" who preaches the freedom of woman to do as she pleases and ignore the conventions of society, notwithstanding the fact that she has a perfectly good and desirable husband. Her talk influences others, though not for their good. She only talks but one of her converts puts the independence theory into action and runs away with a man who is a scoundrel. The fact that the misled girl is her husband's sister makes matters worse, and she has abundant reason to repent her follies. The play is a serious contribution to the movie art, and Anna Q. Nilsson plays the voluble theorist very convincingly. Lewis Stone is naturally perfect in such a role as that of the much tried husband. Shirley Mason is very winning as the impulsive maiden. Ian Keith, Tully Marshall, Lydia Yeamns Titus and others help to give the piece unusual distinction from a technical standpoint.

* * * *

I doubt if the public realizes how serious a competitor of illustrated periodicals the news films have become. For years I have had a good deal to do with illustrated journalism, and have awakened to an uncomfortable consciousness of the fact that in the more important motion picture and vaudeville theatres the news reels are inevitably beating illustrated publications on pictorial news features. This is particularly true of such an event as the tour of the Prince of Wales in Africa. Editors of picture papers had hundreds of photographs tendered them by the news agencies observing the tour from its inception, but these "stills" are tame and uninteresting in comparison with the greatly magnified and vivid pictures of the same events which are to be seen in the theatres, and the interest of the subscriber is reduced to a vanishing point before the cuts can appear in print. Therefore, picture editors are more and more tending to an ornamental type of illustration in which they will not encounter competition in the form of news films. The question is not so serious for those illustrated publications which are not dependent on pictures for their main meal; but for weeklies which specializes in news pictures exclusively the question is a serious one. Lately in Toronto a news-picture weekly has gone out of business after fighting for recognition for two years; and I am satisfied that the main cause of its downfall was that the subjects it presented on its pages were already familiar to its public in a much more effective style through the news reels. There should be no heart burnings over this condition. It is one of the things which cannot be helped and anybody who provides a better article is entitled to succeed. As a journalist I confess that it is imposisble to give anything in pictorial treatment of current events half so interesting as the news photography of the Pathe and other corporations of a similar order.

* * * *

Speaking of sirens there is a real one for Barbara La Marr to impersonate in a love story of the hectic Riviera, appropriately called "The Heart of a Siren." The Riviera is known to all novel readers as the natural blossoming place and happy hunting ground of sirens. Isabella Echevaria, a luxurious Spanish damsel, is a star of her class. Her daring toilettes and her personal caprices enable her to cast all other women into the shade so far as the men are concerned. To the ordinary male idlers of the south of France she is heartless; but concealed within her seductive person there really is a heart. It is awakened by a poor but proud diplomat, son of the impoverished Duchess of Chatham and the very fact that the man and his relatives at first disdain her, seems to quicken passion in her. There are some powerful and passionate scenes before she subdues the man, and then social obstacles arise which make the lot of the siren hard. Altogether it makes a rather interesting story. Barbara La Marr understands how to be seductive and her costumes are marvellous, set off as they are by the beautiful photography that the region of the Riviera affords. Conway Tearle specializes in impassive aristocratic types and has seldom had a better opportunity. Minor roles are well played by Ida Darling, Florence Auer and others.

* * * *

Jack London's tales should every one of them make ideal film material, and his "Adventure" with its background of the Solomon Islands is particularly inviting from a photographic standpoint. Like most of his tales "Adventure" also possesses a strong emotional interest. The heroine in this instance arrives in the South Seas in time to nurse back to health a young planter who is stricken with blackwater fever and to help him save his property from a pair of especially despicable scoundrels. The property is described as a copra plantation by which a cocoanut plantation is meant, for copra is merely the rough outward covering of the cocoanut. The story is simple, straightforward and full of romantic appeal. Tom Moore is a magnetic planter and Pauline Starke is attractive as the brave young heroine. The two scoundrels are splendidly presented by Wallace Beery and Raymond Hatton.

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Fox General Sales Manager Predicts Coming Season Greatest For Pictures

James R. Grainger of Fox, States Time Past For Putting Anything Over on the Exhibitor.

BACK at his desk at the home office after having completed a tour which took him to all the branch offices in the United States and Canada, James R. Grainger, general sales manager of the Fox Film Corporation, is in an exceedingly optimistic frame of mind over the prospects for a big season in the motion picture Industry and more particularly for the company which he represents.

"Indications point to the biggest season motion pictures have ever known," said Mr. Grainger. "I have made a careful survey of business conditions in all big cities of the United States and Canada and as a result of this survey I do not hesitate to make the prediction that the season of 1925-26 will be the greatest in point of business the motion picture Industry has ever known. One reason why I feel so optimistic is that everybody seems to have plenty of money and willing to spend it. Another reason is that the finest pictures yet produced will go into the motion picture theatres during the coming season. Competition has been exceedingly keen during the past few years and the larger producers of pictures have come to a realization that they must bend every effort towards superior production. While more money is going into pictures than ever before, I believe the vast amount of capital is being expended more sanely and more wisely.

"Speaking for Fox Film Corporation I have it from scores of exhibitors themselves that the Fox line-up of productions for the coming season far exceeds anything we have ever attempted before. That these same exhibitors are sincere in their expression of opinion is borne out by the fact that Fox Film Corporation has more accepted contracts in the home office than ever before at this stage of the selling season. The time for putting anything over on the wise exhibitor has passed. He has a pretty fair idea of what he is going to do as soon as he has analyzed and digested the annual announcements of the more important corporations. When they read the Fox announcement which was published in the trade papers and later sent to them direct from the various branch exchanges, in which their theatres are located, they were no doubt impressed with the calibre of product Fox was going to offer them. Without going into extensive details or endeavoring to put over a sales talk at this time, it is evident the impression they gained was deeply set, for many of the larger circuits and individual exhibitors in both the United States and Canada have already placed their signatures on the dotted line for Fox product during the coming season."

The regular moving picture and vaudeville performances at B. F. Keith's Theatre, Ottawa, Ontario, on August 7 are being cancelled by Manager Joe Franklin to provide for a transient treat, the concerts of Sousa's Band at both matinee and evening appearances. Last year Sousa's band played under the direct auspices of the Rotary Club of Ottawa in the Ottawa Auditorium but this year Mr. Franklin secured control of the feature.

J. C. Kennedy Takes Unto Himself a Wife

A bit of very important social news is that J. C. Kennedy, manager of the Orpheum Theatre at Fort William, Ontario, for the past year took unto himself a wife on July 11 at Ottawa when he married Miss Blanche Gauvreau, cashier of the Regent Theatre, Ottawa. Ottawa's theatre colony turned out en masse for the ceremony and reception. Mr. and Mrs. Kennedy travelled down through New England and as far south as Atlantic City before returning to Canada.

The marriage was the culmination of a happy romance of several years when Mr. Kennedy was the manager of the Ottawa Regent. He went to the Capitol Theatre at Peterboro and then to the Orpheum at Fort William but he promised to come back and he did.

Incidentally, when he gets through his extended honeymoon he will take up residence in Winnipeg, with Mrs. Kennedy of course, where he will be in charge of a theatre for Famous Players Canadian Corp., succeeding Walter F. Davis who has been promoted to the company's head office at Toronto.

Donat Paquin Remodelling Laurier, Hull, Que.

Donat Paquin, proprietor of the two moving picture theatres in Hull, Quebec, is sparing no expense in the remodelling and re-equipping of the Laurier Theatre which he will re-open in August. The other day, for instance, Mr. Paquin walked into the showrooms of C. W. Lindsay, Ltd., and purchesed a Steinway Grand Piano for the use of the Laureir Theatre orchestra during the coming fall and winter. The Eden Theatre, Hull which Mr. Paquin also owns, is running full blast throughout the summer.

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Price is the same as Carbons listed in our 1925 catalog. We want you to try the Dickey Projector Carbon. We are positive that you will tell us it is the best yet. Frec samples on request.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL.—At last there is a picture out of the ordinary to be seen here. After a long succession of ordinary "feature" films which presented nothing in the way of novelty and departed in no particular from the routine of Hollywood moulds, "The Unholy Three," with Lon Chaney in the principal role, comes to thrill and to fascinate.

The explanation lies partly in the novelty and originality of the story told, and partly in the unusual quality of its enactment by the principals. A ventriloquist, a strong man, and a midget, three members of a circus side-show, decide that they can improve their prospects by organizing a series of jewellery robberies, utilizing their physical peculiarities and advantages to this end. They proceed with their scheme, and the result is a series of thrills that would be difficult to beat for originality and real character.

The factor of the grotesque is an important one in this film. Moreover, the ingenuity of the plot's development not only drives all thought from the question of plausibility but compels the spectator to follow every incident closely. Interest becomes grim, and is held by the sensational features and by the power of the acting. Lon Chaney himself has done nothing better than this, with the exception of his incomparable Quasimodo in "The Hunchback of Notre Dame." He brings to bear in his interpretation of the role of the ventriloquist all his uncanny powers of characterization, all his ability to concentrate attention upon a central role, and his genuine dramatic skill.

He is ably supported by Mae Busch as the heroine in the case; by Matt Moore as the innocent lover; and by Victor MacLayven as the giant and Harry Warles as the dwarf. All accomplish fine bits of screen portraiture.

There is a technical feature in the photography worth noting. It lies in a skillful manipulation of lighting whereby backgrounds are suggested rather than outlined and an illusion of depth and of distance is secured. This eliminates the absence of perspective which is the chief drawback of the film, and the suggestion of flatness is hardly ever present. "The Unholy Three" is shown at the Capitol.

* * * *

Frank old-fashioned melodrama, with all that implies, is to be found in "The Making of O'Malley," the feature at the Palace. This looks like carefully chosen summer fare, for it makes no pretence at anything more than an appeal to the most primitive of emotions and the most obvious of romantic natures. Milton Sills in the role of a New York policeman, with Dorothy as the heroine, and a cast of reliable and competent screen-melodrama artists, do all that is necessary. That is to say, they play the melodrama in the approved Hollywood fashion, and the public who enjoys this sort of thing and who are little concerned with problems of plausibility or realism will watch the stark action with growing excitement. Thus all purposes will be served, and nobody will have been put to the trouble of exercising any intelligence beyond the mechanical methods the screen stirs.

Famous Players Canadian Corporation Expansion Programme Hits Ottawa

The expansion policy of the Famous Players Canadian Corporation, Ltd., Toronto, has again hit Ottawa, the Canadian capital, where the purchase has been made of a 132 foot frontage on Sparks Street, the main business thoroughfare, from Mrs. Margaret St. Denis for $225,000. This is adjacent to a 28 foot frontage which was bought by Famous Players some time ago and the newly-bought property lies exactly in front of a large site on which Famous Players started to build a big theatre several years ago. The ground was excavated and a start was made on the walls but this stopped when difficulties were encountered with organized labor.

The purchase of the new property on Sparks Street means that the area now under title to Famous Players for the theatre is approximately double the previously held site. Last August Famous Players, through N. L. Nathanson, managing director, and Clarence Robson, director of theatres, Toronto, made overtures to Marcus Loew for the handsome big Loew house in Ottawa but this passed to the control of the Keith-Albee interests, the house being re-named "B. F. Keith's Theatre." The manager of that house is J. M. Franklin, who formerly conducted the Franklin Theatre in Ottawa and other theatres in Halifax, N. S.

There is definite talk around Ottawa that Famous Players will build a huge palace to compete with the Keith house and that the policy of the new theatre will be to present a combination of photoplays and Pantages vaudeville. Harold Hitchinson, of Toronto, supervisor of theatres for Famous Players, has been in Ottawa for some weeks but he has not made any statement regarding immediate plans.

Many business firms will be called upon to move from the recently purchased property, these including F.W. Woolworth's main Ottawa store, Denman & Munro, druggists, La Mode, Limited, women's wear, D'Aillaird's blouse store, Saxe's Boot Shop, Sibley shoe store and others. The whole property has a depth of 200 feet through to Queen Street, the latter giving access to a considerable number of exits.

Bishop of Regent Returns to Ottawa

Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, dropped back to his post of duty on July 13 after spending a month on the picture front in Los Angeles where he visited many studios, had a happy stay with his father, mother and sister, and toured through Canada and the United States going and coming. While on the Coast he saw the taking of scenes for "The Wanderer," "Ben Hur" and other attractions. He also had an advance view of Chaplin's "Gold Rush" which he is playing in the early fall.

Former theatre managers of Ottawa, Ontario, or at least their wives, broke into the big league society news of the Canadian capital on Thursday, July 16, when Mrs. Oral Cloakey entertained at the Chateau Laurier, Ottawa's exclusive hotel, in honor of Mrs. (Capt.) Frank Goodale, now of White Plains, N. Y. Mr. Cloakey is remembered as the lively manager of the Ottawa Regent and he is now in the gold mining business. Capt. Goodale manages two of Marcus Loew's theatres in White Plains but he and his wife have been spending a special vacation in and around Ottawa's summer playgrounds.

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CANADIAN MOVING PICTURE DIGEST

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F.B.O is distributing a wonderful array of Short Subjects that are absolutely "sure fire" at the box office.

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In our new Sam Hellman series we've got the original Fighting Bloods lashed to the mast. Sam Hellman is the famous and widely popular SATURDAY EVENING POST writer with a following of millions, giving you a ready made for this new series—2 reels each—with 12 chapters. Nothing like them in the industry. No competition. A contract on these new Sam Hellman's is like money in the bank. Release date announced soon. Also cast.

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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Political Moves to Destroy

AFTER attending the Board of Directors meeting of the Motion Picture Theatre Owners at Detroit, July 30th and 31st, I am more fully convinced that this organization of Theatre Owners is the "thorn in the flesh" of the Trust and the Trust is bent upon its destruction. It is impossible to conceive that some of these theatre owners would so defeat their own interests unless they were prejudiced into so doing by Interests.

The meeting for the first day appeared to be a series of "blockings" by Steffes and Cross. It was apparent from the opening of the meeting that a "fight" had been planned and ordained; and those behind it lost no time in endeavoring to deal a few "knockout blows."

Those who were scheduled for the "knockout" appeared to be Sydney S. Cohen and Harry Davis, whose names were mentioned by their opponents in charges for violation of office—a few others of the old leaders although not mentioned in the attack were nevertheless included.

The new allied forces, those at least represented by Steffes and Cross, had come into the organization to "run it" or "make trouble" according to Steffes promise at Milwaukee.

It takes "nerve" to get on in the world, it has been said, of one thing you can be certain Steffes and Cross have the nerve, but it is the kind that will only carry them to their own defeat—according to all rules of decency and fair play, it is only expected of the States, which these men claim to represent, that they would join the organization to work and not to fight, to co-operate and not endeavor to cover with calummy those leaders who stood by the M. P. T. O. A. all these years, while Steffes and Cross and their followers withdrew and heralded a 'split-up" — at Milwaukee they came back after two years of separation from the organization, to receive every courtesy, consideration and the warmest welcome. If there are conditions in the organization which they believe they can improve, would it not be more reasonable, fair and just for these men to win the confidence of the theatre owners by working instead of fighting with the old leaders, of showing some service and not a repetition of the same spirit which forced their withdrawal? Did these men believe that an organization which had learned to depend and believe in leaders like Harry Davis, Sydney S. Cohen, Louis Sagal, Joseph Seider, and I could mention many more would tolerate a move by a group of men, to destroy them, a group which had only three months ago rejoined the organization? And what were the charges that were fraught with so much danger to the organization which Steffes and Cross presented? Violation of office through the use of the official seal on the Bulletin of Trade and Commerce which is published weekly in the interests of Independence. Is this a charge upon which to throw into conflict a meeting where men were assembled who had come across the United States even from as far as Los Angeles? I will not go into the charges which Sydney Cohen made against other members of the organization who appeared to be co-conspirators with Steffes and Cross, such publicity cannot help the organization and why capitalize on it—That Sydney Cohen was afraid these members were endeavoring to unite in some way the organization of the M. P. T. O. A. with the Hays Organization was apparent, for M. J. O'Toole, the past president openly declared that he wished he could get on Hay's payroll—now there may not be any danger or disgrace attached to a position in the Hays' organization, but whether it is consistent to be a member or officer of the M. P. T. O. A. and work for Hays' organization is a question for you, as readers, to decide. It has been said that one cannot serve two masters. The Hay's organization is an association of producers, the M. P. T. O. A. an organization of exhibitors fighting to remain free from an exhibitor-producer-distributor combination.

It has been repeatedly charged that the Hays' organization is Trust controlled. In Canada we know that this organization is under the domination of the Trust, therefore, I cannot see how it would serve to the interests of the M. P. T. O. A. to have its members consorting with the Enemy. However, the M. P. T. O. A. is strong enough to fight any Enemy outside its gates. What is most weakening to its forces, are the enemies within its own ranks; and this fact the Enemy Trust knows well. Why should they waste their energies which can be utilized for the grasping of more theatres and power, fighting the M. P. T. O. A. when they can use forces within the M. P. T. O. A. to destroy the Association? This method is most certain of success, moreover, the exhibitors who are kept busy fighting each other have no time to observe what the Trust is doing; and are somewhat too worn out to give battle.

That organization of Theatre Owners and organization of producers for the protection of such Independence as they now enjoy is vitally necessary receives additional support and belief from the revelation of the Steffes-Cross politics played at Detroit.

—RAY LEWIS.

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"Lightnin'" Strikes Spotlight's Class A Registering Another Fox Sure-Fire Hit

CLASS A—"NATURALS" — These photoplays which are so outstanding as to need little pressure in exploitation.

CLASS A

"LIGHTNIN'"

(Fox) This adaptation of one of the greatest of all stage successes should prove a Natural Box Office magnet, not only on account of its widespread success, but also on its own acount. The stage play was the very essence of "Hokum" and this screen version retains much of the "Hokum," (which is to its advantage) and creates a sincere atmosphere of its own. The story of the untidy, bibulous, but lovable old fellow who was for so long a village byword, and who finally finds himself, is familiar to nearly everyone.

Jay Hunt, in his first big screen part, plays the lovable old Bill Jones, and while not as whimsically humorous as the originator of the rule, the unforgettable Frank Bacon, gives a really splendid portrayal. Edythe Chapman has never risen to such heights as she does as Mother Jones, Madge Bellamy, not quite suited to bucolic parts, does prettily as Mollie, while Wallace McDonald was adequate as John Marvin, her lawyer sweetheart. Ethel Clayton is fine as the prospective divorcee, and she and J. Farrel MacDonald, as the very susceptible judge, furnish one of the best scenes of the picture. Otis Harlan is funny as Lightnin's pal. John Ford has done a splendid piece of work in the direction in being able to retain so much of the flavor of the original, and the entire production is so clean and wholesome that it will appeal to all tastes. This may be played up to the greatest extent with no fear of a "kick-back."

F.B.O. Purchase First 1927 Story "The Pedigree" by Calvin Johnson

Leading Independent Company Already Selecting Material for Season Ahead

With one of the heaviest production programs in the Industry for the 1925-26 season well launched, the scenario forces of Film Booking Offices, both east and west coast editors and staff, are concentrating on story material for the 1926-27 season. The two departments are wading through hundreds of novels and original manuscripts, and B. P. Fineman, production manager of the studios, announces that a deal was consumated today between the company and Calvin Johnston for the screen rights of his novelette, "Pedigree," which is to appear in several installments in Pictorial Review, one of the most widely circulated of the women's magazines. It is estimated that the story will reach over 10,000,000 persons before it appears in screen form.

"Pedigree" will be made into a special, and will be listed under the F. B. O. Gold Bond productions for the 1926-27 season. The cast, not yet selected, will be all star.

The story concerns itself with the conflict between Dennis and Millie Fenn, reformed crooks. Tired of the narrow path, Dennis wishes to return to his old life of easy money, while Millie, with a mother's answering devotion, holds adamantly to her purpose of raising their two children, Tom and Nona, in the ways of honesty. But old Dennis bides his time, having illimitable faith in the farce of heredity. Knowing the children's pedigree to be what it is, he is confident that some day they will go wrong of their own accord, and thus destroy the mother's power to keep Dennis on the straight path.

The sweet, innocent Nona is the one to justify her father's belief in pedigree as a moulder of human destiny. The girl commits a theft in order to rectify an ancient crime of her mother's. Taking this as his release from the strait-jacket of honesty, Dennis prepares to return to a life of crime, but at the final moment some higher power restrains him, and he returns to Millie. Nona's theft is forgiven by Algy Gray, the man she had robbed, who loves the girl.

Tips for Projectionists

By GUY E. McALLAN

On many projection machines many of the oil holes are very hard to reach with an ordinary oil can without spilling the oil and making a mess of things. In this case run a piece of bare No. 14 wire from the hole, being careful that it does not touch the machine at any part, oil poured on the wire will run down to the hole without dripping off.

Projectionist's who use the mazda lamp for projection, should make every effort to keep the reflector used with such machines as clean as possible as a dirty reflector will waste a lot of available light. The best polish for the delicate silvered surface of the reflector is common rouge, this is used with a piece of high grade chamois leather and alcohol, being sure to polish in a circular motion.

Electric bulbs around the theatre can be frosted in the following manner, mix thoroughly two teaspoonfuls of epsom salts and three drops of mucilage, now add one teaspoonful of water, heat to a boil to aid mixing, the bulb to be frosted is then cleaned and the solution applied hot, giving one or two coats depending on the degree of frost wanted.

In the small stage where the bulbs in the footlights are few, they often throw strong objectionable shadows on the performers and the back drop, this can be prevented by placing a diffusion screen between each bulb and the stage, these diffusion screens can be made from ordinary frosted window glass and will well repay the time and trouble it takes to make them.

Government Bureau Taking Pictures Around St. John, N.B.

Much interest has been aroused in pictures of St. John and the vicinity which are being taken under the direction of the Dominion Government Moving Picture Bureau. Messrs. Badgley and Ross are taking one thousand feet of the points of interest and historical spots about the Loyalist City. At the Riverside Golf and Country Club they caught a unique group of four generations of one family playing the ancient game. Another rather unusual series of views will be of the model boat racing on Lily Lake at Rockwood Park, St. John. Views of the magnificent harbor will be shown and a complete idea of the city given to many people near and far.

Before Buying Pictures Read The Digest Advertising Pages.

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Pictures in Toronto

By HECTOR CHARLESWORTH

THERE is plot galore in "His Supreme Moment" founded on a novel by May Edginton and dished up by two experts in appealing to the popular love of sentiment and the picturesque, Frances Marion, the scenario writer, and George Fitzgerald, the producer. New angles of interest are given to the hackneyed theme of a young man who cannot just make up his mind as to which of two women he happens to be in love with. Presumably his supreme moment comes when he finds out definitely, but a good deal occurs before that blissful climax is reached. That the piece is more rankly improbable than the average film play does not interfere with its sustained interest.

Carla King was a brilliant young actress with whom John Douglas, a fine young mining engineer, fell in love, and he made the proposition (the selfishness of which nobody seems to realize) that she give up a well-established career in New York to be his helpmeet in the gloomy wilds of South America. And being as silly as stage heroines frequently are, she went more than half way in accepting his proposal. That is to say, she consented to go with him as his sister and try a year of South American existence to see how she liked it. I fancy that in the European versions of this film the sister subterfuge is dropped and her adventure is really a trial marriage. Unfortunately, the climate plays the dickens with her beauty; and her sorrows are increased by the fact that Sara Deeping, a wealthy heiress, who also loves Douglas, turns up on the scene and for a time obtains domination over his affections. So Carla goes back to New York; and there follows a most unique disclosure. Mothers are usually more valuable to young people than they realize; but Carla's is really a wonder. She has managed to keep Carla's roles before the public during her absence by playing them herself. Managers will please note this. Here is the understudy problem solved without risk of tantrums. When the star cannot appear, her mother will play her roles. Mother, in this case, is also a wise old owl. An actor named Harry Avon, falls in love with Carla and nearly wins her wounded heart; but the mother knows that this would be a fatal step because the girl is still devoted to Douglas. At last a re-union is effected and the wealthy heiress is foiled. Under the circumstances Avon, the actor-lover, ought to marry mother but he doesn't. The photography of the piece is unusually fine, and particularly interesting in those sections where Carla's stage triumphs are represented in color.

Blanche Sweet is a really winsome Carla, and Belle Bennett is an excellent representative of the unique mother. Jane Winton is a comely heiress and Ronald Colman, who plays Douglas, is sufficiently attractive to make plausible the attachment of two lovely girls. Another good performance is that of Cyril Chadwick as the actor Avon.

* * * *

I WAS agreeably surprised in Herbert Brenon's filmization of "The Little French Girl," for when I heard that the book had been turned into a motion picture play I feared the worst. It seems to me that the taste and refinement with which the salient episodes of the novel have been transferred to the screen; and the manner in which its general atmosphere is suggested are an answer to those — and they are many — who believe that scenario writers when they lay hands on a tale of true literary importance invariably ruin it. The author of "The Little French Girl," Anne Dougles Sedgwick (Mrs. Basil de Selincourt) is an American lady who, in most of her books, presents both British and European society in an impartial but sympathetic spirit. She has always been a favorite of mine because of her exquisite gifts of character analysis and her beautiful literary style. In reading the novel, the fact that she had also provided an interesting and substantial plot escaped me, and I did not realize its dramatic possibilities until I saw them unfolded before me on the screen.

In neither novel nor play is is possible to escape the fact that the frail Madame Vervier, mother of Alixe, is the most interesting character of the story; and my thanks are due to both the producer and to Alice Joyce, the actress, who impersonates her that Madame is not vulgarized. The love of little Alixe for the fine young Englishman, Giles Bradley, who does not know he adores her until confronted with the duty of taking her out of the hectic society in which her mother lives, makes a charming idyl, and these roles are played most sympathetically by Mary Brian and Neil Hamilton. The piece abounds in artistic performances of minor roles; particularly I should mention Anthony Jowitt's impersonation of the doomed and fickle soldier, Owen Bradley. One of the happiest of the imaginative touches added by the scenario writer is the scene between the brothers in the trenches on armistice day, when Owen is killed. Julia Hurley as the senile gossip Madame Dumont; Paul Doucet as the violinist of whom Madame Vervier is enamored; and Mario Majeroni as the elderly Parisian who was formerly her lover, are all perfect. It is a rare pleasure to see the Italian actor Majeroni once more, for he is one of the finest artists of the modern stage.

* * * *

The latest Tom Meighen play "Coming Through" is a rather rubbishy affair, which is no doubt redeemed from absolute futility by the presence of Meighen, whose admirers are many. He has a role suitable to his wholesome personality; that of a young mining engineer in the coal mining country. This young man has defied social conventions by marrying the daughter of a millionaire mine-owner against the will of the father and when the pair are exiled to a typical mining town in which every one has secret instructions from his disgusted father-in-law to see that he gets the worst of it. It is quite clear that his life is to be no bed of roses for the pair. Even the wife begins to think that in vulgar parlance she has "picked a lemon." Of course in accordance with convention, right triumphs and Blackford (Mr. Meighen) comes through in the end, but the story is related with so much hokum that it fails to carry conviction and Lila Lee fails to give any real life to the perturbed wife. The best performance is that of Wallace Beery as a labor leader, with whom the hero has a stand-up fight when, in order to make matters hot for the young manager, the demagogue stages a strike. "Coming Through" is based on a novel by Jack Belthea known as "Bed Rock" of which I know nothing, and which may have been pretty bad itself.. But with a subject of such immense popular interest as the background of "Coming Through," it seems to me that a better piece could have been evolved.

* * * *

"Black Cyclone" is certainly a unique picture play—an equine love story of which the famous wild horse Rex is the hero. Rex's romance is set among beautiful and picturesque Nevada mountain scenery, where he becomes infatuated with the graceful mare Lady, who goes a-roaming with him. He has a vicious rival known as the Killer, who tries to steal the filly and in the end Rex finishes him. It is a really amazing film and the animals are trained to an extraordinary degree of cleverness. The human roles, which are subordinate, are played by Guinn Williams, Christian Frank and Katheleen Collins.

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The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers

AUGUST 8-1925

The Editor's Views

IT started about six weeks ago. One of the reviewers entered our office and declared himself:

"When you get around to Universal in your 'Looking 'Em Over' series be sure that you have already seen Reginald Denny in 'I'll Show You the Town'—it will give you an idea of what this boy is apt to mean as a drawing card before the next season is over."

So we journeyed to Broadway to view "I'll Show You the Town." And we are glad we did. Now we are waiting anxiously for "California Straight Ahead." Put this chap Denny in ANY of your calculations for next year.

* * *

A FEW weeks later another of the reviewers stepped up to the desk. He didn't know about the first one's approach so he repeated the introduction.

"You can't be fair to Universal and exhibitors in your 'Looking 'Em Over' series until you have seen the picture that was just shown for review. 'Siege' is the name, Sven Gade directed, and I am here to say that we have a new name to take into account when considering the front rank directors.

"I never saw a roomful of blase critics so tightly held—'Siege' will be Universal's biggest this year and as big as any that anyone will offer."

* * *

TUESDAY of this week the same critic came in to apologize. "I was wrong about 'Siege,'" he started. "It is all that I said it was—except that it won't be Universal's biggest this year.

"Wait until you see 'The Homemaker!' King Baggot has made a masterpiece. This is without a doubt the—etc., etc., etc.,—" and on and on he went. We'll let you read the continuation of his remarks in the review section of this issue. There are physical limits to this page.

So, we ask you, how is a humble editor going to attempt the role of prophet when an organization keeps pushing the goods out so consistently as to relegate him to the less dignified role of reporter?

There is no need to go any further. Carl Laemmle hit the line pretty steadily in his First White List—just now day to day happenings are showing that he is able to maintain the pace.

Incidentally, sympathy has so often been extended to poor Carl on his production and studio problems, that we feel it apropos to mention that if our personal information is correct it was Carl Laemmle's faith—plus some opportune encouragement by William A. Johnston—that finally brought "The Homemaker" to the screen. Like all the great successes it seems to have passed through the embryo stage where it was nearly pro and conned to oblivion.

An Industrial Saga

AT the first flush of America's industrial development, Ida M. Tarbell wrote a classic of fact literature in telling the story of Standard Oil and the rise of the Rockefeller fortunes. And in so doing established her own firm place in the world of letters.

Opportunity beckons to the writer with the facilities and the ability to depict the amazing expansion of Famous Players—with human interest coloring given to the recital by the story of Adolph Zukor and Sydney Kent.

The current items of the news columns give only a faint impression of the real story. There is a deep, underlying story of epic proportions—an industrial saga.

Opinions may differ, as they have in the case of Standard Oil, as to the ultimate effect on an industry at large and on the public, of development on such a gigantic scale. But they can in no way detract from the story as a story, nor lessen the height of the figures involved in the drama.

Adventure, daring, vision, resourcefulness, the patient upbuilding of a remarkable machine are the ingredients of this Romance of Today.

Page a successor to Ida M. Tarbell!

Robert E. Welsh

JUST READ WHAT EDITOR WELSH HAS TO SAY ABOUT UNIVERSAL

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Universal Short Product

6 Adventure Pictures

10 Episodes each

"The Ace of Spades"
starring WILLIAM DESMOND, with Mary McAllister. Founded on the great Oklahoma Land Rush.

"Perils of the Wild"
with BONOMO, MARGARET QUIMBY and JACK MOWER. Based on "The Swiss Family Robinson," the world-famous story.

"The Scarlet Streak"
starring JACK DAUGHERTY. Founded on the internationally-famous death-ray.

"The Radio Detective"
with BONOMO and an all star cast. Arthur B. Reeve's great mystery story.

"Strings of Steel"
starring JACK DAUGHERTY. A stirring romance of the telephone.

"The Winking Idol"
starring WILLIAM DESMOND. An action story replete with mystery, adventure and thrills.

52 Century Comedies

12 Wanda Wiley
12 Edna Marion
12 Buster Brown
6 Eddie Gordon
6 Al Alt
6 Charles King, with Century Follies Girls.

Special Century Production

Special Release

Little Red Riding Hood

Starring Baby Peggy

The Gumps

12—two reels each. One every month

Starring Joe Murphy, with Fay Tincher and Chester Morgan

52 Bluebird Comedies
1 reel each. 52 per year.
with Charley Puffy and Arthur Perke

52 Mustangs Westerns
Two reels each.
Starring Eddie Cobb and Fred Humes

International News

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Equitable Contract Open for Discussion by Independent Owners and Producers

Frederick Elliott, for Independents, Makes First Move to Give Exhibitors New Contract Deal.

FREDERICK H. ELLIOTT, General Manager of the Independent Motion Picture Association of America, has stepped forth with a definite offer to the Motion Picture Theatre Owners of America to discuss a new equitable contract between Independent producers and distributors and the theatre owners.

Within ten days after he had made a pledge to do so, Mr. Elliott had a committee appointed to confer with a similar committee from the M.P.T.O.A. on the matter of contract. His promise was given at the Asbury Park convention of the M.P.T.O. of New Jersey, in a speech outlining his policies, and on July 8th he caused his association to redeem his pledge by naming the conference committee. Its selection was announced in a letter to R. F. (Pete) Woodhull, national president, M. P. T. O. A., reading as follows:

Mr. R. F. Woodhull,
President, Motion Picture Theatre Owners of America,
25 West 43rd Street,
New York City.

Dear Mr. President:

In accordance with my promise to you and your associates at the Annual Convention of the Motion Picture Theatre Owners of New Jersey, held at Asbury Park on June 29th, I desire to advise that this association at a meeting held on the 8th inst. appointed a Conference Committee of three members to confer with a similar committee from the Motion Picture Theatre Owners of America on the question of a new uniform-equitable contract fair to all parties concerned. This committee consists of Mr. Oscar Neufeldt, De Luxe Films, Philadelphia; Mr. Jack Bellman, Renown Pictures, New York; Mr. Joe Klien, Chesterfield Motion Pictures Corporation, New York.

Upon receipt of advise from you of the appointment of your committee, I will be glad to confer with you regarding arrangements for a joint meeting in New York at a place and date to be mutually agreed upon. I am forwarding a copy of this letter to Mr. Sydney S. Cohen, Chairman, Board of Directors, M.P.T.O.A., and Mr. Joseph M. Seider, President, M. P.T.O. of New Jersey, also Chairman Arbitration Committee.

With assurance that it is my pleasure to convey the report of the action taken by our association, and trusting that the conference will be productive of an equitable agreement, of mutual benefit to the organizations which we represent, I remain

Very truly yours,
(Sgd) *Frederick H. Elliott,*
General Manager.

Mgr. Golding, Imperial, St. John, Entertains Boston Canadian Club

During the visit of members of the Boston Canadian Club and Women's Auxiliary to the Boston Canadian Club to St. John, the Imperial Theatre and its manager came to the fore in the entertainment of the visitors. The first evening of the guests arrival in the city on th occasion of the opening of the Admiral Beatty Hotel, previous to the Dance held that evening, Mr. Golding placed a box at the disposal of the Local United Canadian Clubs (Men's and Women's). In charge of Miss Alice Fairweather, Corresponding Secretary of the Club, the party witnessed a showing of a feature picture, and "Cinderella," a revue put on by the clever Rossley Kiddies. The visitors expressed themselves as delighted with the theatre and the kindness of the manager. Several of the visiting guests were entertained at the charming home of Mr. and Mrs. Golding. At a meeting of the combined executives of the St. John Clubs by a vote of thanks Mr. Golding was thanked for the active part he had taken in arranging the programme of amusements.

B. P. Fineman, general manager of the F. B. O. Studios, announced yesterday, the selection of Larry Kent to play opposite Alberta Vaughn in the new two-reel series "The Adventures of Maisie" for Film Booking Offices. The stories come from the pen of Nell Martin, which appeared recently in Top Notch Magazine, and which deals with the adventures in business and romance of a stenographer, beautiful but seemingly dumb, and a youthful lawyer. Miss Vaughn will be the stenographer while Mr. Kent will be the attorney. Al Cooks and Kit Guard, comedians, will also be in the cast.

MARITIME PICTURES

By ALICE FAIRWEATHER

"FIFTH AVENUE MODELS"

(*Universal*)

Didn't the feathers fly in a fight staged between Mary Philbin and Betty Francisco in 'Fifth Avenue Models' the Universal picture which the Queen Square Theatre showed recently? There was no fake about it apparently, for Mary Philbin's opponent certainly showed signs of the conflict. The story was, billed as being from Muriel Hine's novel "The Best in Life." It was much like another picture taken from a successful novel. The author's comment upon the production was "Yes, I enjoyed seeing it very much. It was so different from the story." In "Fifth Avenue Models" there is a daughter who is devoted to an artist father and that is about as far as the similarity between picture and novel goes, but nevertheless a rattling good plot has been evolved bringing in scenes in the salon of a fashionable modiste. This gives opportunity for the display of beautiful clothes which pictures never bore, at least the feminine part of the audience and none of the men present seemed to object, as the lovely mannequins preened themselves and glided so gracefully over a huge mirror set in the floor which doubled their charms. Mary Philbin in her portrayal of the loving daughter who is true to her father through adversity, gave a pretty presentation of the part and was most attractive in all her scenes. The lover, Norman Kerry, was perfectly satisfactory as Francis Doran. Others in the cast are William Conkin and Rosemary Theby who complicate the plot but who make the amende honorable; Josef Swickhard who does some splendid character work as the artist father, never overdoing the part even when strongly tempted. For instance, when he is unjustly condemned to prison. Rose Dione the modiste and Betty Francisco, who is the jealous mannequin living on anything else but her wages.

As well as the city scenes there is a pretty bit of sea scenery introduced. The entire picture, directed as it is by the Danish director Gade, gives excellent entertainment and has a nice clean atmosphere.

THEATRE FOR SALE
375 Seats
H. C. ROBINSON
BEAMSVILLE - ONTARIO

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Universal Sells Century Comedies First Run Houses Southern States

Bookings Cover 52 Two-Reel Comedies Including Twelve Wanda Wiley—Twelve Edna Marian—Twelve Buster Brown and others.

CONTRACTS have just been closed with the Southern Enterprises, the southern theatre organization of Famous Players-Lasky, for the showing of the entire new 1925-1926 output of Century Comedies in all Southern Enterprise houses, it is announced by H. M. Herbel, sales manager of the Century Film Corporation. The contract was closed, on the part of the Universal Pictures Corporation, which distributes Century Comedies, by Ned E. Depinet, Universal Sales Director, and Dan E. Michalove, assistant sales director.

The contract covers 52 two-reel comedies, including a series of twelve Wanda Wiley Comedies, twelve Edna Marian Comedies, the series of twelve Buster Brown Comedies which Century is introducing this fall as a film novelty, based on the famous Buster Brown newspaper comics; six comedies starring Al Alt, six starring Eddie Gordon and four starring Charles King.

This is the most comprehensive booking ever made between Universal and the Southern Enterprises for Century Comedies, and will place the two reelers in towns and houses never before included in their representation. It is regarded by Herbel as the first big gun in Century's announced Fall Drive to put that company's two-reelers in second place to none in the comedy field. In this connection, attention is called by Herbel to last winter's announcement by Julius and Abe Stern, the officials of the Century organization: "We have increased our studio facilities and we are now out to make comedies which surprise the Industry next fall."

The extent to which Wanda Wiley has developed in public favor as a comedy star is indicated in the fact that the Southern Enterprise officials put a premium on her comedies in booking them for the vast S-E chain. This took the form of extra prices for her comedies and the understanding that they will be featured when shown. This same attitude was taken as regards the Buster Brown Comedies, which are being put out by the Century company as a special series of unusual box-office value, and for which, it is reported, high prices are being obtained.

The Buster Brown series is new in the making. Several already have been made and previewed, with results immensely satisfactory to the Stern Brothers. The Wanda Wiley comedies included in the Southern Enterprise arrangement are well on towards completion, six having already been completed. They are "Cupid's Victory," "A Winning Pair," "A Speedy Marriage," "Going Good," "Her Lucky Leap" and "Yearning For Love." Those which have been previewed are classed as exceptional Wanda Wiley comedies.

The cities and towns covered bv the Century Comedy-Southern Enterprise arrangement include the following: Ashville, Augusta, Chattanooga, Columbus, Gadsden, Greenville, Greewood, Jackson, Jacksonville, Johnson City, Knoxville, Maryville, Macon, Miami, Montgomery, St. Petersburg, Savannah, Spartanburg, Sumter,, Tampa, Sanford, Gainesville, Cocoa, Ft. Lauderdale, Lake Worth, New Syrna, Ft. Smith, Little Rock, W. Palm Beach, Raleigh, Dellas, Houston and others.

Sam Sax Independent Producer Enthusiastic About Coming Season for Independent Product

SAM SAX arrived in New York this week after a two months stay in Los Angeles during which time he made final arrangements for the completion of the production schedule of the twelve Gotham Productions to be released by him through the Lumas Film Corporation.

Mr. Sax was most enthusiastic, both over the outlook for the Indepndent producer and distributor for this season and also as to the quality of the pictures themselves. He stated that he found this enthusiasm reflected in both the exchangemen and exhibitors he had come in contact with on his cross country trip.

"I sum up the entire motion picture situation, both Independent or otherwise in four words," said Mr. Sax. "Give them the pictures," and by "them" I refer to both the exhibitor and the public.

Well made, pleasing, clean pictures will always demand and get a showing but all the yelling in the world about "Independence" will not back up or secure a single play date for poor product. As far as I or my program is concerned the word "sympathy" will be found only in the dictionary. My best and only sales arguments—"see the pictures."

With each production we gain a little more experience, learn a little more and this is shown in our next picture. I brought back with me the print of "His Master's Voice" featuring Thunder, the Marvel Dog. Last year I made two pictures with this clever animal which were both wonderfully well received. The comparison of these two with the latest is astonishing. Alice Calhoun was just finishing "The Part Time Wife" when I left the Coast. Unless I am hopelessly ignorant of screen values I claim the picture will set a new mark for producers to shoot at as far as real entertainment value is concerned.

We can't stand still. We must go forward or back. Gotham productions are going forward every day and with pictures like these the Independent market is going to continue to thrive in spite of what the calamity howlers may say."

Hoot Gibson Jewels Have Canadian Background

Two picture production units, complete from mechanical equipment to technical experts and a large troupe of actors, have departed from Universal City for Canada, where two of the screen's most pretentious western photoplays will be filmed.

One of the pictures will be made at the annual Calgary Stampede, to be held early in July. The other will be filmed at the ranch of the Prince of Wales, in Alberta, Canada.

Both pictures will star Hoot Gibson, Universal's popular western star, supported by large casts. Herbert Blache will direct both productions.

The stories to be filmed are "Chip of the Flying U," from the popular novel by B. M. Bower. The other will be a screen original, "The Calgary Stampede," centered about Canada's famous western spectacle.

Universal Pictures Coporation has purchased exclusive film rights to the Calgary Stampede, which takes place from July 6 to 11. This particular event is arousing special interest in the northwest because it is in celebration of the 50th anniversary of the arrival of Canadian Northwest Mounted Police at Fort Calgary.

Gibson, a famous rider and roper, who has won the title of champion of the Pendleton Round-up will enter many of the events in the rodeo.

Included in the large party of actors who are making the trip to appear in the two productions are Virginia Browne Faire, Inez Deabury, Clark Comstock, Clarence Fisher, Edward Hearne, Philo McCullough, Jim Corey Frank Rice, George Grandee and others.

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Pictures in Montreal

By S. MORGAN-POWELL

Probably the presentation of "Beggar on Horseback" here this week is the first indication of any effort to contribute a film with a story above the usual level of Hollywood scenario intelligence to the screen this year, outside the list of great spectacular productions. The play, which is a pure phantasy with a shrewd finger poking fun at many cherished conventions, proved a success on the stage. The central character of the young composer whose ambition it is to compose what shall be the great American symphony but who is compelled to write jazz to keep from starving, is one that lends itself to sympathetic treatment, and in the screen version, of course, the dream episode is the principal feature of the tale—the dream of the composer in love with a poor girl but advised to wed a rich one in order to be free to do the big things he cannot attempt so long as poverty keeps knocking at his door. Edward Everett Horton is the composer and Esther Ralston is the poor sweetheart.

It is a fanciful story, told on the screen with a careless freedom that lends added values to its charms. What makes it attractive is its newness, its freshness, its genuine comedy — not screen comedy — and its clean, intelligent appeal. It is not difficult to understand why this picture has been languishing of late at the Criterion Theatre in New York or lack of patronage. Its appeal is precisely what the normal film moron of the American metropolis would not appreciate; it is too subtle for him, though not in reality subtle to the point of elusiveness. But it does stimulate the intellect, and that is quite enough to drive away the "fan" to something he can grasp without giving himself a bad headache. The Capitol has shown nothing that holds so much of the quality of applied inspiration this year.

* * * *

The Strand Theatre contributes to the general melodramatic entertainment of the week with a picture version of James Oliver Curwood's novel, "Steele of the Royal Mounted." It is a strenuous story of adventure in the Northwest, with the hero in pursuit of a notorious adventurer who is wanted for the murder of a half-breed and who is posing as a Mounted Policeman.

Bert Lytell in the role of the hero and Mabel Julienne Scott as the heroine manage to keep things going effectively, with the aid of a few enterprising members of the cast who do better work than the average support. The melodrama works its way to its appointed triumphant end. Evil is worsted; right triumphs; and the crowd goes home believing that this is the way of the world. What a shame to undeceive them!

* * * *

At the Imperial Theatre, Peter B. Kyne's desert story, "Beauty and the Bad Man," in which Mabel Ballin, Forrest Stanley and Edna Mae Cooper are seen, provides a plentiful supply of sentimental incident with scenic backgrounds of unusual beauty and some very sound acting of a drama that is by no means devoid of charm. This is a well presented film in which intelligent acting goes far to lend illusion to a story that lacks plausibility. Of course, these tales will seldom stand much analysis.

It may be appropriate to emphasize the unusual quality of the extra features presented at the Capitol and the Palace Theatres. Leon Leonidoff and Florence Rogge, well known dancers, introduce the Charlston at the Capitol, and Mme. Lydia Pantaleieff, of the Imperial Conservatoire, St. Petersburg, sings at the Palace. Either would be entitled to a prominent place on a good vaudeville bill. The orchestras at both houses also contribute programmes that usually contain well-chosen selections covering a wide field and providing music to suit most tastes. What more could anybody desire to set off the average film of the day?

Famous-Lasky Co-operate With Regal Films Erecting Exchange Buildings, St. John

St. John is to have, we are told, two new fire-proof buildings for film exchanges in the near future, Henry Nathanson representing Regal Films Limited of Toronto, has been in St.-John for a week looking over sites and making plans for the new building which, it is understood, will be on Princess Street, back of the Imperial Theatre and near the Admiral Beatty Hotel. The building, it is stated, will be erected for the Famous-Players-Lasky Corporation of New York in co-operation with Regal Films Ltd.

Another film building is planned by Louis Bache of First National, Canadian General Sales Manager who has also been in St. John. This building will be on Waterloo Street on the site of the old Gen Theatre burned some years ago. The local office of First National Pictures Corporation, of which William Melody is manager, has recently removed from the office on Waterloo Street and is now in the film building on Union Street where it was formerly.

Clearance Sale of Used Projectors

We are moving to more convenient and suitable premises, ground floor at 258 Victoria Street, just around the corner on October 1st. Our stock of used Projectors must be cleared out before that date and to that end we list part of them below with very low cash prices for quick sale. Here they are:—

One Powers 6B, motor driven, good condition	**$299.50**
One Powers 6A, motor driven, rebuilt and refinished, in excellent condition	**$249.50**
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A brilliant cast includes--

Madge Bellamy	**Zasu Pitts**
Leslie Fenton	**Alec Francis**
Paul Panzer	**Otis Harlan**

Scenario by Gerald C. Duffy

Victor Schertzinger Production

162 Union St. - St. John, N.B.
12 Mayor St - Montreal, Que.
21 Dundas St. East Toronto Ont.

Fox Film Corporation

365 Hargrave St., Winnipeg, Man.
1111 First St. West, Calgary, Alta.
553 Granville St., Vancouver, B.C.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 16. TORONTO, CANADA August 15th, 1925

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PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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F.B.O. has the winners for you

Tie up to F.B.O.

"DRUSCILLA WITH A MILLION," F. B. O's super-special is now in its ***Fifth Week*** at the Tremont Temple, Boston, and still doing a ***smashing business, something heretofore unheard of*** around those parts at this time of year."

—*New York Telegraph, August 9th, 1925.*

Trade with F.B.O.

This is an F.B.O. year

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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A Detroit Long Shot

THE further you get away from an event the closer you are likely to get to it. The same holds good for an idea. In looking back upon Detroit, now that the excitement of what transpired there has had time to cool off, what is there left to consider, to analyze? *This, that the exhibitor's worst enemy is himself—That in destroying organization he destroys himself as an Independent. In attacking those who are conspicuous in the work of organization he attacks his best friends.*

Can any Independent exhibitor give me a sensible argument against the Play Date Bureau? What is there in an arrangement whereby exhibitors get a surety that there is product available from Independent producers to react disastrously upon the Independent exhibitor? Has not the Independent exhibitor a better opportunity with this Play Date Bureau product affiliation, to buy at better prices and upon terms more suitable to his theatre than without this protection? Does not the affiliation of Independent producers and theatre owners restrain the Monopolists from using the former bull-dozing and arbitrary methods employed? Does not the affiliation of Independent producers and theatre owners strengthen each organization by providing a market for the Independent producer and product for the theatre owner?

What purpose can an exhibitor have in seeking the destruction of the Play Date Bureau? What is the motive actuating an Independent exhibitor who endeavors to dissuade producers from joining the Play Date Bureau, or persuading them to break away? What is the motive of an Independent exhibitor who says to a salesman of an affiliated Independent producer "We will not buy as long as you are associated with the M. P. T. O. A. on the Play Date Bureau?" The exhibitors I am referring to are those who are members of the M. P. T. O. A., some of them on the Board of Directors.

At the convention in Milwaukee, the Play Date Bureau was established. It was conceded to be the Road to Achievement by the press and the Independent Trade of our Industry. It received the sanction and approval of the delegates assembled in Milwaukee. The convention elected its Officers and Board of Directors to carry out what the delegates had approved. What is the position of an Officer and a Director of the M. P. T. O. A. who endeavors to act contrary to the resolutions of Milwaukee, and further intrigues in manifold ways to destroy the Big Idea of the Milwaukee Convention?

In The Spotlight

The Detroit meeting of the Board of Directors of the M. P. T. O. A. accomplished the following:

(a) Re-election of the old Finance Committee, Sydney S. Cohen, M. E. Comerford and Harry Davis.

(b) Election of an Administrative Committee comprising Julian Brylawski, Jake Wells, Cross, Comerford and Davis. Cross subsequently resigned and Yamins was nominated in his stead. Committee given power to function between meetings of the Board and to engage business manager and arrange for office headquarters, expenditures limited to $5,000 on majority vote, $25,000 on unanimous vote of committee.

(c) Committee formed to deal with Music Tax as embodied in proposed new copyright law and engage legal counsel for representation.

(d) Adoption of the Joseph Seider new contract proposals and solution of arbitration difficulties as proposed under the Seider plan—committee formed to carry out proposals specified.

(e) Endorsation of Independence Week, October 18th.

(f) "Postal Package Increase" question to be handled by President "Pete" Woodhull who submitted report on the question.

(g) Play Date Bureau to receive the fullest co-operation from the M.P. T.O.A. under whose patronage it is to continue.

(h) Vote of thanks and appreciation to Sydney S. Cohen and Harry Davis for their efforts on behalf of organization. This resolution was significant in that the majority of members representing the members at large showed by their support of their leaders how little the attacks directed against them by a few insurgents mattered.

What would you say to that man, or group of men, who endeavouring to carry out their plans of destroying the Play Date Bureau, attack the leaders of the M. P. T. O. A. who are responsible for the introduction of the Play Date Bureau with its establishment of Trade between Independents?

If I had a Booking Combine I desired to put over, whereby I secured an interest in an exhibitor's theatre without any investment upon my part, by promising product-protection, that is an assurance of product and at low prices, I, as an exhibitor sponsoring my Booking Combine, would certainly oppose the Play Date Bureau which does what the Booking Combine promises without asking for any interest in your theatre; and which leaves you the master of your own theatre.

(Continued on Page Four)

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President Woodhull Refutes False Statement in "Film Daily"

I hereby corroborate the statement made by President R. F. Woodhull in connection with the number of members present at the Board of Directors meeting of the M. P. T. O. A. on Friday, 31st July. There was an occasion to count votes and sixteen was the count. —Ed.

"Ever so often it seems that it becomes necessary to correct erroneous statements contained in the "Film Daily." This fact is deplorable because it has all the ear-marks of having for its purpose the creation of dissension in the ranks of the independent theatre owner."

This statement is prompted by an article contained in the "Film Daily" of Sunday, August 2nd, which reads as follows:

"Detroit. There was a brief session of the Board of Directors of the M. P. T. O. A. here Friday.....There were but two directors in attendance with Sydney Cohen presiding."

THIS STATEMENT IS ABSOLUTELY FALSE. Fortunately, there were present in the room Mr. Jay Schreck of the "Exhibitors Herald" and Miss Ray Lewis representing "The Spotlight" and the "Canadian Moving Picture Digest" who can verify the fact that there was more than a quorum of the directorate present at the meeting, to which those directors present can also attest.

I think this correction is of tremendous importance because of the possible reaction upon the exhibitor mind throughout the country and at the same time express the hope that this representative of the press in the future will exercise extreme care and real fairness in reporting Organization meetings.

Motion Picture Theatre Owners
of America,

R. F. WOODHULL,
President.

No man can help you as much as you can help yourself—Indifference never won a victory—Nor has any victory been ever won without sacrifice—What are you doing to protect your Independence?

Theatre Owners Winnipeg Injured When Car Turns Turtle

Henry Morton, owner of the Park, Gaiety, Monarch, Crescent and Wonderland Theatres in Winnipeg, was seriously injured on August 10, and two companions, J. Weiner, Winnipeg owner of the Regent and Colonial Theatres, Winnipeg, and W. Narvey, Portage la Prairie, manager of the Famous Players theatre, were bruised and cut when the car in which they were riding, a large Hudson, turned turtle three miles out of Portage on the road to Winnipeg. Mr. Morton was rendered unconscious, and was removed to the Portage General Hospital. There he soon recovered consciousness, and it was ascertained that his injuries were not as serious as feared. They consist of a bruise on the back of the head and a long cut in the back, and a quick recovery is expected. Mr. Weiner and Mr. Narvey were around again soon after the accident.

Mr. Morton, who was driving the car, lost control, the car heading for the ditch, the result being the car turned over three times, tearing the roof off and literally demolishing the car.

Mr. Morton represented Winnipeg exhibitors at the recent Milwaukee Independent Picture Owners Convention.

EDITORIAL—Continued from Page Three.

If I, as an Independent exhibitor desired to get the product of the Trust, or to seek favour with it, I would certainly oppose the Play Date Bureau, since it is not conducive to the further establishment of Trust Control.

If I were that kind of an Independent exhibitor, bent on the destruction of the Play Date Bureau, I would certainly attack the leaders of the Play Date Bureau idea, cover them with calumny, force them by my insinuations and attacks to resign their leadership and even their interest in organization work; and having rid myself of my greatest opposition I would then secure the control of the M. P. T. O. A., so that I could persuade other members to eliminate the Play Date Bureau and with its elimination destroy the *one factor which the Trust fears in the recent M. P. T. O. A. development.*

Having split up the organization on the Play Date issue, I would then nullify every resolution that is as constructive, the next in order being the proposed new contract and arbitration adjustment.

After breaking up the Play Date Bureau and killing the new contract and arbitration proceedings, I should deem myself ready to affiliate with the Trust having served them well, and the M. P. T. O. A. could be damned.

Study the situation, exhibitors and Independent producers, analyze what happened at Detroit, from which exhibitors, the negative activities are being introduced, which exhibitors are attempting to disrupt the organization by stirring up dissension, who are talking disorganization to the press, who are shouting, bull-dozing, threatening and accomplishing only one thing, the furnishing of "Walk Out Headlines to the Press." Study these men for your own salvation, exhibitors, and find out what is their interest, their purpose in adopting this attitude of destruction, and having discovered them, do not become agitated, the greater the purpose of your organization the more subtle, the more pronounced, the more persistent will be the opposition to it. Remember that a Trust seeks control, it can only secure control by destroying opposition and competition, by destroying Independents. *It will use anyone, anything to accomplish its purpose.*

—RAY LEWIS.

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Pictures in Toronto

By HECTOR CHARLESWORTH

WHY will producers stick meaningless titles on otherwise excellent screen plays? For instance there is "The Confessions of a Queen," in which the leading female character confesses nothing because there is nothing to confess. Can it be that despite Mr. Hays' moral ideals, producers still like to rouse public interest with a hint of something "spicey" where nothing of the kind exists? Apart from its fool title "The Confessions of a Queen" is one of the best movie plays that has been seen here in a long time. It was made by Victor Seastrom, who did excellent work in adapting the actual idea and atmosphere of Andreyev's famous tragedy "He Who Gets Slapped" while departing widely from the original episodes. This time he had another fine original on which to exercise his talents; Alphonse Daudet's famous romance "Kings in Exile." Long before the great war was thought of, Paris and Switzerland were refuges of many deposed potentates from Eastern Europe; and though the novel was written forty years ago the condition prevails more extensively than ever. Illyria, which is the ancient name of a portion of the territory now known as the Balkans, is an excellent choice for the name of the imaginary land in which the revolution which plays so important a part in the action is staged.

In this case the dissolute King Christian richly deserves to be deposed from a throne which he dishonors by outrageous misconduct, and his queen, Fredericka, has much to bear. Very skilfully however it is revealed that as a private gentleman with none of the cares of a petty state, Christian can be a better man, and the climax comes when he is really master of the affections of his patient wife. The tale is full of interest and is unfolded in a most admirable way, with little or none of the hokum which sometimes makes stories of mythical monarchies mawkish. The real strength of "The Confessions of a Queen" as a public attraction, lies in the fine and distinguished acting of Lewis Stone who plays the exiled King. Always excellent, Mr. Stone surpasses himself in the subtlety and distinction with which he brings out the human traits of this weak but loveable character. Moreover, he really suggests a prince of the blood. Alice Terry is tender and gracious as the Queen but is rather overshadowed by brilliance of her screen partner. Many of the minor roles are excellently played. John Bowers gives the requisite suggestion of caddishness to the intriguing Prince Alexei without diminishing his dignity; and Helena d'Algy is admirably sinister as an agent of the revolutionists. Good direction is in fact apparent everywhere.

* * * *

Domestic infelicity has furnished material for hundreds of film dramas; but in "Playing with Souls" the theme is given a new twist; and one of extreme importance in all considerations of the subject; the effect of such a situation on the offspring of a marriage. The creators of the picture stick closely to this idea from first to last and it gives interest and consistency to the action. Matthew Dale, senior, and his wife Amy, quarrel and separate when the boy is a mere babe. Both are selfish and the mother is thoroughly irresponsible. Their boy, Matthew, jr. is sent abroad to school, provided with plenty of money but deprived of the home influences that might have been a corrective on dissolute self-willed tendencies he naturally inherits. The youth grows to manhood, embittered by loneliness and naturally at the age of twenty sets out to be as dissipated a young bounder as the American colony in Europe can produce, though he finds little pleasure in this life because of his rooted bitterness. The father, when he learns that his son is going to the bad, suffers a revulsion of feeling. His nature is stirred into an effort to reclaim the neglected youth; though the mother is still worthless. There is a stirring climax when the mother who in her search for excitement has become a habitue of a gambling hell, starts a flirtation with a gilded youth she does not know to be her own son. The arrival of the father on the scene brings about mutual recognition and a realization of the abyss which opened before everybody in the family. We are asked to believe that the effect on both was reformatory as indeed it ought to be. Three different actors show the successive stages of young Matthew Dale; the child of four, Helen Page; the school boy of 12, Don Marion, and the wastrel of 20, Buster Collier, who is excellent. The father and mother are acted by Clive Brook and Belle Bennett, and Jacqueline Logan and Mary Astor have important roles.

* * * *

"Secrets of the Night" has a title which many lead some playgoers to think that it deals with the slums and what George R. Sims used to call "the roses and raptures of vice." It is nothing of the kind. In reality it is a mystery play with a comic twist to it. It is based on a play called "The Night Cap" written five years ago when the success of "The Bat" had created a vogue for such plays; and many pieces including "The Cat and the Canary" as well as "The Night Cap," were concocted to meet the popular theatrical fashion. The screen version has a great deal more farce interpadded into its development than had the original but the basic mystery is very well sustained until a surprise ending brings an effective climax. At the outset a group of financiers who have reason to think their bank is about to fail and that they will be sent to prison, is introduced. The death of one who is insured for half a million would be a solution of the difficulty and he challenges his partners to kill him and get the money. Presently the rumor spreads that he has been shot and when a squad of detectives, not particularly intelligent, start to investigate, they are embarrassed with a multitude of suspects. It turns out that there were plenty of people that had reasonable motives for putting the victim out of the way, apart from the bank trouble. At one time or another half the characters in the cast seem to be probable murderers and are placed under arrest. In the further developments the morbid elements of such a story are evaded and the fun is stressed so that it proves very entertaining. James Kirkwood plays the character around whom the chief interest hangs interestingly, Madge Bellamy is a pleasing heroine and good acting is provided by Tom Ricketts, Tom S. Guise, A.S. Hull and others.

* * * *

"The Denial," in which Claire Windsor is the featured actress, is a truly romantic love story of a type which always brings enjoyment to a majority of people. It has a feature which always provides fascination, for it first provides a love story of thirty years ago and then shows its reflex at the present time. The love making of the mothers of the girls of to-day is presented with taste and sincerity in contrast with the modes of courtship in 1925, but the old instinct and the way of a man with a maid, are shown to be unchangeable. Though pleasant in sentiment "The Denial" is not mawkish. Claire Windsor is always pleasing, and there is another member of the cast not so widely known, Lucille Ricksen, who is clever and attractive. The male contingent including Robert Agnew, Bert Roach, William Haines and Edward Connolly are also magnetic and efficient.

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"He Stoops to Conquer"

Charley Chaplin's Latest Effort Disappointing From Big Picture Angle, Value What Charley's Name Will Draw, Not There in Quality of Production.

THE answer to what the public want can be found in Chaplin's "Gold Rush," produced at a sacrifice of Chaplin's vision. I have seen Chaplin in his days of a "growing ambition to be a comedian" do much better pictures of the slap-stick variety than this latest effort of his. Perhaps Charley is weighted down by the responsibility of fatherhood, or having mounted the heights of Parnassus in Pictures Artistry the fall to the saw-dust ring makes him but a mannikin-Chaplin of the real Chaplin who once enjoyed, or spontaneously indulged in his famous clowning.

It may be that Chaplin has played a huge joke upon his public in the "Gold Rush" as a reprisal for what they did to him in "The Woman of Paris." The public will pay for the "Gold Rush" and laugh at their same old Charley, who is, however, not the same, anymore than was Edwin Booth in the latter days of his career, when acclaimed by the public and feted, he said, "They killed me in my youth when I gave them the soul of my art, now they applaud simply what is left of me."

Of course Charley has no such complaint to utter from his public which always paid him well for all his tomfoolery, but did not take him seriously in "The Woman of Paris" which gave us such supreme satire, artistry and pathos. It may be the public's attitude towards "The Woman of Paris" which has riled our supreme jester of the screen. In it he proved that the jester was worthy of the patronage and friendship of kings and noblemen, since to jest wisely and humourously is an indication of both wisdom and humour, qualifications necessary to be heralded as a philosopher.

Chaplin in the "Gold Rush" gives his public what they want from him, namely that he shall have difficulty in keeping his trousers on, that he shall trip over his flat feet, that he shall be repeatedly hit in the eye with a custard pie. In the "Gold Rush" snow is substituted for the pie; and that in general he shall look and act and be received like a mongrel dog.

With the exception of the "dance" at the table Chaplin gave us no new tricks, the production showed every indication of a saving of expense, the most rabid Scotchman could not have been more economical. Considering the cost and the exhibition value placed upon it, Charley must be enjoying a wondrous laugh. "The Gold Rush" will add to his income even if it does not add to his prestige, for judging the reception accorded it by Chaplin fans it looks like a good stake for Charley. The audience shrieked with laughter.

The screen will neither be elevated nor degraded by this presentation, the Industry will receive no edifying editorials of its progress, its art, but box-office receipts will be good.

I heard a little boy of eight say to his mother, "Isn't it sad?" He was referring to Charley's New Year's party which he had given to his "best gal" and her friends and which remained uneaten; and Charley had to shovel snow to make the money; and this hardship in Alaska. Minna, the cook, will blow her nose noisily, servants are so sentimental about shovelling snow and uneaten dinners; and there is "Georgia" the "best gal" who snaps her fingers in the face of the bully and whom Charley loves even though she does dance in an Alaskan dance-hall and is introduced upon the screen with a rose, like an illustrated song slide.

Charley has surely "stooped to conquer," but Charley will get the money and why pass by the sheckels for the artistic? It is not the fashion of this age. Dollars and more dollars, most dollars is the modern "excelsior" cry; and who can blame Charley for refusing to go down into Motion Picture History as a great artist when he needs the money to buy baby shoes. "The Woman of Paris" has spoiled me for anything less great from Charley Chaplin.

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Canada
have is The Canadian Moving Picture Digest. Have you paid your subscription? $2.00 *covering one year's subscription.*

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Tom Tyler
New Western Star For F. B. O.

Tom Tyler, a young man who was born as William Burns in Port Henry, N. Y., just twenty two years ago. is the new "surprise star" who has been signed by Film Booking Offices to take the lead in a series of western pictures. He strongly resembles George O'Brien, built on a larger and more powerful scale.

Mr. Tyler is a team star of the Los Angeles Athletic Club, and has been appearing on the screen for less than a year. He has, however, already been spotted by film experts as a coming star and was offered an attractive contract by Metro-Goldwyn Mayer just the day after he had been gobbled up by F. B. O. He appeared in Elinor Glynn's "The Only Thing" and has supported Fred Thomson. He also played several roles with Joe Brown productions and was featured in "The Midnight Express."

Tyler holds the American and world's record in weight lifting in two events; the one hand "clean and jerk" at 240½ pounds, and the two hand "snatch" at 213 pounds. He is an expert horseman, and spent much of his time on his father's ranch in Wyoming.

"Let's Go Gallagher!" is the tentative title of the first Tyler production. It is a fast moving western, replete with action.

"The Winding Stair"
First Wray for Fox

John Griffith Wray has just completed "The Winding Stair," the first picture under his contract with Fox Film Corporation. Based on the romantic novel of the same name by A. E. W. Mason, the picture promises to be one of the sensations of the season, according to reports after a pre-view in Hollywood. It is the story of a heroic coward's battle for love.

Edmund Lowe portrays the role of a gallant young officer in the French Foreign Legion in Morocco. Alma Rubens plays the leading role opposite him, that of a dancing girl in a Casablanca cafe. Others in the cast are Mahlon Hamilton, Chester Conklin, Emily Fitzroy and Warner Oland—Julian LaMethe wrote the scenario.

Thurston to Produce Ghost in Prologue "Phantom of Opera"

Thurston, the magician, has accepted the challenge of the Universal Pictures Corporation to produce a phantom during the prologue of "The Phantom of the Opera," which opens at the Astor Theatre, September 6th. Universal has agreed to pay one thousand dollars to anyone who will successfully negotiate this test.

Their challenge was broadcasted throughout the country six months ago. Famous scientists were approached by Universal to assist them in this quest including Sir Arthur Conan Doyle, Sir Oliver Lodge, Camille Flammarion, before his recent death, and Dr. Walter F. Prince, preident of the American Society for Psychic Research. They did not suggest anyone who would accept this challenge.

Many prominent and obscure mediums and conjurors have exhibited their talents for Universal's "phantom committee," but with no success. Thurston's acceptance arrived just as the committee was about to abandon the idea.

Thurston has made several stipulations regarding the conditions under which he will endeavor to produce the phantom. They include—that he will be required to give no advance public demonstration of his ability in this respect—that his presence will not be required at the theatre—as there was no stipulation regarding the kind of phantom, he reserves the right to produce any kind that lies within his power—that the orchestra will be discontinued at a certain specified time which he will advise the day before the opening and the stage and the theatre will be thrown into absolute darkness during that period.

Digest Doing Wonderful Work Writes Subscriber

July 25th, 1925.

Miss Ray Lewis,
Moving Picture Digest,
Toronto, Ont.

Dear Madam:

Enclosed please find cheque for $4.00 to cover my subscription for 1925-26 and pardon me for being so late in sending same.

You are doing wonderful work for the Independent exhibitor and deserving of the support of everyone. May you see this great fight brought to a successful and triumphant finish.

Yours very truly,
CHAS W. BATES,
Lyric Theatre, Norwich, Ont.

Clearance Sale of Used Projectors

We are moving to more convenient and suitable premises, ground floor at 258 Victoria Street, just around the corner on October 1st. Our stock of used Projectors must be cleared out before that date and to that end we list part of them below with very low cash prices for quick sale. Here they are:—

One Powers 6B, motor driven, good condition	$299.50
One Powers 6A, motor driven, rebuilt and refinished, in excellent condition	$249.50
Two Powers 6A, motor driven, good condition, each	$199.50
One Motiograph, Model 1A, inside shutter, motor driven, 1,000-foot magazines, in excellent condition, good second machine	$ 74.50
One Powers No. 6, hand driven, metal covered stand, regular 6A mechanism, in splendid running order, good second machine	$ 74.50

All Powers 6A and 6B have 2,000-foot magazines. Write for full description if you like. All guaranteed in good order and to give good satisfaction.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 17. TORONTO, CANADA August 22nd, 1925

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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F.B.O. has the winners for you

Tie up to F.B.O.

"Drusilla With A Million"

Canadian Premiere

MASSEY HALL

TORONTO

(Canada's Largest Auditorium)

Commencing August 29th

And Twice Daily Thereafter

Exhibitors are advised to date this production early, so that they may profit from the publicity of the Massey Hall engagement.

Trade with F.B.O.

This is an F.B.O. year

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

Subscriptions—

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THE CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE
CANADIAN PRODUCTS
TRADE WEEKLY MAGAZINE

ESTABLISHED 1915 FOR EXHIBITORS

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Vol. 17, No. 17 TORONTO, CANADA August 22nd, 1925

"Adolph Steals Into Heaven"

Time—Present.

Location—Eternity.

Cast of Characters—Darwin.
St. Peter.
Adolph Zukor.

Scene I.—Outside the Pearly Gates.

St. Peter—(Discussing the doctrine of evolution with Darwin) "Argue thou not with me, thou monkey of a man that the dust gathered from the North-South-East and West had in it the dust of five days of creation before Man came. Wilt thou juggle with God's word as it is written by God?"

Darwin—(Meekly) "Sir Peter, thou venerable knave, thou hast not recovered from thy denying habit since thou thrice denied thy Master. Nowhere in the Bible can I find aught that tells me God hath written Genesis, nor his archangels; and since no man appeareth until the sixth day, what eye witnessed the creation to say God made Man from the dust? Interrupt me not, it is not mannerly even in a saint. Nowhere can I find that God, nor his angels told his saints, nor man how God Created His Universe. One man do they say spake with Him Face to Face, one man they say received that which God had written, The Ten Commandments, which speaketh of what Man shall do and not do; and furnisheth no publicity for God."

Peter, having grown redder and redder in the face, a redness which even tinted the whiteness of his hair and flowing beard, spat upon Darwin in true Jewish custom and were it not for The Voice of God calling upon St.-Peter to be calm and not lose his temper like ordinary mortals, St. Peter would have struck Darwin with his bunch of keys, he compromised by shouting out, "Heretic." Several angels therefore came forth and cast reproving glances upon Darwin's form as he took his customary walk outside the Gates of Heaven, along the Open Highway.

Darwin displayed an ease of mind and conscience, but suddenly he became visibly agitated, for coming along that road he saw what he believed was "The Missing Link," swaying from side to side in a most Simian fashion. Darwin's eyes were somewhat dim from too much gazing into the Eternal Verities, but adjusting a pair of tortoise-shelled glasses upon his nose, recently brought thither from the Ambassador to Heaven from America, Darrow, who is permitted the courtesy of coming and going from Heaven at will as a compensation for showing such a God-like tolerance of human frailties, Darwin discovered that the swaying figure was none other than Adolph Zukor, this metempsychosis having taken place with Adolph for having so long on earth made monkeys out of innocent men; and which followed the promise of reaping what one has sown.

Darwin questioned the stranger upon this Open Highway thus addressing him: "Whither goes thou, thou who bearest a resemblance to Man and yet hath upon thy countenance the cunning which I have always found among those whom we as men have termed monkeys?"

Now Adolph was not accustomed to be thus addressed, and he stretched out his five feet-two, perhaps three and said, "You son of a monkey, don't you know I am the great Adolph Zukor who made famous Paramount among all picture producers, I AM the president of the Famous Players Canadian Corporation, I AM the great I AM in the Famous-Lasky, I AM circling the world of Motion Pictures, having successfully managed to bury all competition in this Industry. No one knows anything about the Picture Industry but Me. You call this Heaven? How can there be a Heaven without Me? All God has to do is to add Me to Heaven as an added attraction, the people will die to see Me. I know what the people want, God is too old-fashioned for a present-day showman. I, Adolph Zukor, will show Him how to draw the crowds here, for instance, "Why go to Hell when you can see the best show in town, Paramount Pictures in Heaven, personal appearance of Adolph Zukor."

Darwin had a far-away expression, whereas he first had concluded that Adolph was the "Missing Link," he had since come to the conclusion that this designation was entirely too important; Adolph was simply one of those earth-bound money-grabbers, and having summed him up in this capacity Darwin disgustingly glided on.

Adolph continued talking, "Hey there, you haven't heard the rest of ME, whereas Nature in her evolutionary processes has made men out of monkeys, I have made monkeys out of men. At this admission of the devolution of Man Darwin fainted away, and Adolph approached St. Peter, who beholding his ape-like grimaces swooned away also. Adolph took the keys from the prostrate body of St. Peter and unlocking the Gates stole into Heaven.—(to be continued) As "Adolph in Heaven."

—RAY LEWIS.

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A Million Thrills To Thrill Millions

The public has heard so many claims that this or that picture is the biggest ever made, that when a truly great one like "The Phantom of the Opera" comes along it is found that the superlatives have been used up.

So instead of superlatives we offer statistical facts about this production. They sound impressive in print. They are sure to entertain and thrill you beyond all description when you see the actualities on the screen.

SIX months were spent in intensive preparation. Eleven months were spent in actual production.

* * *

GROUPS of five architects, four costume designers, and their staffs, spent four months in Europe gathering data and making sketches and photographs of Paris Opera House, costumes, settings, etc.

* * *

SPECIAL cameras with new-type lenses were built to secure unique photographic effects.

* * *

FIFTY principals and more than five thousand people in the cast.

* * *

STAFF of one hundred and fifty technical experts assisted the director. Three hundred stage hands and electricians continually employed during production.

* * *

ELEVEN sculptors spent six weeks making frescoes, statues, etc., for Paris Opera House settings.

* * *

TWO hundred and fifty trained ballet dancers rehearsed for four weeks for ballet scenes.

* * *

ONE hundred piece symphony orchestra used in opera scenes, under direction of William Tyroler, formerly of the Metropolitan Opera House.

THE PLAYERS

Lon Chaney

Mary Philbin

Norman Kerry

Snitz Edwards

Gibson Gowland

Arthur Edmund Carewe

Anton Vaverka

Bernard Siegel

John Sainpolis

Virginia Pearson

Olive Ann Alcorn

Edward Cecil

John Miljaun

Grace Marvin

George B. Williams

Bruce Covington

Edith Yorke

Alexander Bevani

Cesare Gravina

And 5,000

Supporting Artists

Directed By

Rupert Julian

FOUR special buildings required to hold costumes.

* * *

LON Chaney spent three months devising his make-up, which required three hours each day to apply.

* * *

BLOCKS of Paris streets built in complete detail.

* * *

CONSTRUCTION of important parts of Paris Opera House marks the ultimate in motion picture settings.

* * *

INTERIOR of the opera house, more than one hundred feet high, contains five tiers of balconies and seats 3,000 people.

* * *

THE giant crystal chandelier is 40 feet in diameter and weighs 16,000 lbs.

* * *

THE exterior of the opera house is two city blocks long.

* * *

BENEATH the original opera house are five subterranean chambers, the lowest containing a vast lake.

* * *

OPERA scenes, grand masquerade ball scenes, taken entirely in color. TEN 700,000 gallon tanks built for scenes showing the flooding of the underground caverns.

Get the Spirit! See the Phantom!

NOW BOOKING

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Universal's "Phantom of Opera" Opens Astor Theatre, Sept. 6th

Faust Ballet to be used as Prologue at Astor, New York, for Spectacular Mystery-Romance. Thurston, the Magician, Will be Another Feature.

Albertina Rasch, internationally famous dancer, cut short her European trip and arrived last week on the Olympic to direct the Faust ballet for the prologue of "The Phantom of the Opera," Universal's spectacular mystery-romance, which opens at the Astor Theatre, September 6th. This ballot adds another highlight to an elaborate presentation in which Thurston, the magician, has accepted Universal's challenge to produce a phantom and Gustav Henrichs, the noted musical director, will conduct a full orchestra playing his specially arranged score. The story is laid in the historic Paris opera house which was entirely reconstructed at Universal City making one of the largest settings ever built for a motion picture. The principal action takes place during the production of Faust which is photographed in colors. The famous Faust ballet on the screen including nearly seventy-five dancers trained by Earnest Belcher, may from the Metropolitan and the ballet in the prologue trained by Albertina Rasch, will vie with each other in the performance of many colorful dances.

Albertina Rasch has been acclaimed by the press throughout the country as one of the greatest dancers ever seen here. She was formerly the prime ballerina of the New York and Chicago opera companies as well as the Royal Opera in Vienna, from which she was brought to this country.

Her first engagement in New York was with the Hippodrome. Subsequently she toured South America co-starring with Sarah Bernhardt. Her school in New York has trained many famous ballets for the opera, dance recitals and musical comedies. This is the first time she has done work for motion pictures. The Rasch ballet in George White's Scandals is one of the hits of the show. Following her training the ballet for "The Phantom of the Opera," she will prepare the twenty Rasch dancers for the London Hippodrome.

For Universal's sake we hope Thurston produces "a ghost that walks" at the Astor, Sept. 6th, in the prologue for "The Phantom of the Opera."

F.B.O.'s 1925-26 Programme Receives Sixteen New York Circuit Contracts

Twelve Gold Bond Productions—Star Specials and Short Subjects Comprise Production Plans.

Sixteen of the largest circuits in New York have contracted to book the F. B. O. program for 1925-26 in its entirety.

Charles Rosenzweig, manager of the New York exchange, reports that the following circuits will play the F. B. O. product 100% in all their theatres.

Grossman & Joelson Circuit, Blinderman and Steinman, Meyer and Schneider Circuit, William Fox Theatrical Enterprises, Chrystmas & Roth Theatres, Greob & Knoble, Le Brecker Theatres, Small Straussberg Circuit, Barr Bros. Motto Circuit, Max Pear Circuit, Katz & Rosenzweig Circuit, Haring & Blumenthal Circuit, Henry Horcher Theatres and the Jack Ungerfeld Theatres, New York.

F. B. O.'s line-up for the new season consists of 12 Gold Bond productions, including "Drusilla With a Million," "Parisian Nights" and "If Marriage Fails—?" which played the Capitol and Colony Theatre, New York; "The Last Edition," Emory Johnson's tribute to the profession of journalism; "Happiness," another Johnson special which the young director-producer expects to film in Sweden; "The Futurity Winner," a turf drama by Louis Joseph Vance; "The Midnight Flyer," a railroad melodrama from the pen of Arthur Guy Empey, famous war hero; "The Keeper of the Bees," a story by Gene Stratton-Porter now running serially in McCall's Magazine, which James Leo Meehan transferred to the screen and which will appear in book form early in September; "When His Love Grew Cold" and "A Poor Girl's Romance," two of Laura Jean Libby's most widely read romances, and "The Isle of Retribution," a novel of the frozen North by Edison Marshall.

The star specials include four Fred Thomson productions; eight melodramas starring Evelyn Brent, one of which "Smooth as Satin" played the Capitol Theatre, New York, to capacity audiences; eight Maurice "Lefty" Flynn comedy dramas; eight Richard Talmadge stunt action dramas; eight Bob Custer westerns; and eight westerns starring Tom Tyler, the newest stellar addition to the F. B. O. roster.

The short subjects are headed by "The Adventures of Maisie" 12 two reel episodes in which Alberta Vaughn is starred with Larry Kent, Kit Guard and Al Cooke in support; a series of 12 two-reel comedies called "Fighting Hearts" and from the pen of Sam Hellman(well known humorist; a series of 13 two-reel Standard Fat Men comedies, featuring Fat Karr, Tiny Alexander and Kewpie Ross, the most famous fat men on the screen—a series of 13 two reel Blue Ribbon comedies featuring Alice Ardell, Joe Rock's newest star discovery, with such well known comedians as Hank Mann, Chester Conklin and Vic Potel opposite, and a series of 26 one reel cartoons from the Bray Studios.

The Tivoli Doing Good Business With Romanelli

How dead can a house be? As dead as the presentations and the management we would conclude. The Tivoli in Toronto has had a vicarious career since it ceased being an Allen theatre. N. L. Nathanson changed its policy so many times that people stayed away from it not knowing what would be expected from them when they arrived there.

Almost two months ago Romanelli, who was musical conductor for the theatre in its successful days, returned with his jazz band; and has evidently brought the former good luck back to the theatre which is now doing a splendid business.

The Regent, Toronto Reopens with "Gold Rush"

The Regent, in Toronto, re-opened its doors Saturday, August 15th, to big business with Charley Chaplin's "Gold Rush." It is now in its second week and drawing big business.

The Strand, Toronto Now Presenting Burlesque

It looks as if the Strand, in Toronto on Yonge St., near King St., has at last found what suits it. Burlesque is to be presented there, the Strand joining up with the Mutuel Wheel. The theatre has been repainted and redecorated and certainly helps to waken up that section of Toronto's busiest street. It should prove successful.

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Pictures in Toronto

By HECTOR CHARLESWORTH

THERE seems to be a general rivalry in progress among the more eminent film producers as to who shall devise the name most remotely related to the subject of the play. At the height of the futurist movement in art I was personally present when a spectator mistook a picture intended to be the interior of a cow stable for a field of poppies, and so dubbed it. The title "Paths to Paradise" is not more distantly related to the subject matter of the picture play which bears that name, than in the instance cited. "Paths to Paradise" is really a grotesque and highly diverting crook play, full of incident and ingenuity, but anyone reading the title would imagine that it was a sentimental drama. The story relates a duel of wits between a man and woman, and its locale is San Francisco, which was long ago elected as the home of romance in America. A lady scoundrel known as "Queen of Chinatown" is outwitted by a very charming confidence man, and, woman-like, is out for revenge. Later a nice old man who has purchased a diamond necklace for his daughter gets drawn into the coils of both, and joyous, spirited situations ensue. The introduction of a very impertient Boston terrier; automobile chases both by and after the police and a whirlwind of other happenings keep the action going until it is time to say "good night." A new fillip is given to old movie sensations throughout. Betty Bronson, despite the old failing of looking just a little bit "sloppy" in make-up is pleasing as the female crook and Raymond Griffith is delightful in his care-free crookedness. Sexually the morals of this film are alright, but from the standpoint of common honesty—well, well.

* * * *

Illegitimate or "near-illegitimate" children still continue to play a very important part in emotional film dramas. After all it is a privately accepted convention that if a girl really loved the father of her child it is not illegitimate in the sight of the Almighty. Such at any rate is the teaching of "The Unwanted" in which a very nice Toronto girl is the mother. Col. Carrington, the leading male character, is a fascinating and august Englishman who in the end learns that a nameless son of his, whose mother he really loved, is a more worth-while youth than the son who bears his name, but whose mother he did not love, for the best of reasons. Obviously she was a rather promiscuous lady in her affections. The early part of the romance permits of very notable photography; at first in Venice and afterward in Switzerland and Vienna. The emotional ramifications of the plot, the first part of which deals with events of the early nineties, are very wide. Suffice it to say that the colonel leaves the lovely Canadian girl with whom he has been philandering in Switzerland because his worthless wife in Venice is going to have a child. The Toronto maiden faces the battle alone but when the war arrives in 1914 it is her boy that is the worthy offspring of the fighting Carrington stock. The war scenes are excellent and finally the colonel gets back his own true love and the hero he did not know he had begotten. There are plenty of honest tears in this piece. Several of the most eminent artists of the London stage appear in the cast. Strangely enough three of them were brought to America two years ago by David Belasco to support Mrs. Fiske in "Mary, Mary Quite Contrary." They are Aubrey Smith (who gives a fine performance as Col. Carrington), Nora Swinburne and Francis Lister. The latter couple who married a few months ago are almost certain stars of the spoken drama within ten years. The fourth English favorite is Lillian Hall Davies whose talents are not so outstanding.

* * * *

There is plenty of sensation in "The Shock Punch" in which Richard Dix and the ever charming Frances Howard are featured. Dix plays the part of a young man of means who has developed a skill in boxing that would raise him to affluence, if he were merely a stoker. This youth is in love with a girl whose father has foolishly sunk his entire wealth in the construction of a vast sky-scraper which must be completed at a certain hour or the forfeits will ruin him. Villainy of course intervenes to prevent this end just before the last steel joist is to be put in place. Dix proves himself not only a great climber but a man of prowess when he mounts to the top of the edifice and finishes the job. His shock punch comes in very handy to knock out those who would prevent him. He is really captivating in a physical sense, and Miss Howard imparts considerable distinction to the role of the heroine. "Gunboat" Smith the boxer, figures in the cast, and there is excellent acting by Theodore Babcock, Walter Long, Paul Panzer and Charles Beyer.

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CANADIAN MOVING PICTURE DIGEST

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This is an F.B.O. year

"Drusilla With a Million"

drawing huge audiences at

Massey Hall, Toronto

There's a Reason!

"Everyone who liked "Over the Hill" will like this picture."
—Fred Jacob, Toronto Mail and Empire.

"Drusilla is all that could be desired—fascinating, charming, lovable beyond words."
—Toronto Telegram.

Book for Early Dates at Your Nearest Exchange!

F.B.O. has the winners for you

Tie up to F.B.O.

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General Manager and Editor-in-Chief

RAY LEWIS

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Vol. 17, No. 18 TORONTO, CANADA August 29th, 1925

"Fighting For Rights"

The "Business Survey" of August 15th publishes an interesting article headed "Fighting For Rights." It is quite important to the interests of Independent exhibitors and producers in that it introduces the public to the encroachments of the Trust; and what the leaders of the Motion Picture Theatre Owners are doing to help save this Industry from a Monopolization.

If the Independents who spend so much money with the press, would have taken just a small percentage of their free editorial space to acquaint the public with their position and of the ruthless programme of extermination which the Trust was adopting, the struggle would have been on the Trust side, for the public, who is the deciding factor by right of purchase, patronage would have rallied to the support of the Independents. We present the following article as it appeared in the "Business Survey."

"The general understanding by the business world that Will H. Hays represents the entire motion picture Industry is erroneous. In fact, Mr. Hays represents only a small section of the movie world, the members of the Motion Picture Producers and Distributors of America. The theatre owners of the United States and Canada are represented by the Motion Picture Theatre Owners of America of which R. F. Woodhull, of Dover, New Jersey, is the president.

Under the able direction and leadership of President Woodhull, motion picture theatre owners in all parts of the United States and Canada are co-operating in a determined campaign to preserve such rights as they retain and recover those of which they have been deprived through the activities of the Hays organization.

The Independent theatre owners, we are informed, find it practically impossible to buy quality product if they have as immediate competitors large circuits, which, besides operating large chains of theatres, own or control producing units. Such competitors are not only in a position to withold from the Independent theatre owner the product which they produce or control but with the aid of their large buying power outbid him for the product which they do not directly control.

The Independent producers and distributors who are organized under the leadership of Frederick H. Elliot in the Independent Motion Picture Association of America are with the Independent theatre owners in their fight to keep an open door for quality production, distribution and exhibition. The Independent producer and distributor is locked out by the Producer-Theatre Owner Circuit claiming that they must trade with the producer who also has theatres as thereby there can be an exchange of bookings, that is, they play each others pictures in each others theatres. This "judgment" is collected in the same manner as in the case where the theatre owner submits. That system of coercing the theatre owner into paying by about twenty-one distributors demanding a cash deposit of between $100 to $500 for each distributor, with the threat that if this is not done all these producers at the same time will not sell or deliver pictures already bought to the theatre owner until the "judgment" is paid.

In a recent instance the theatre owner involved refused to become terrorized and put up the deposit demanded. Then the distributor finding that the threats did not go, applied to the courts for an order compelling arbitration. The theatre owners are behind this one member and the case is now pending in the Supreme Court, New York County.

Joseph M. Seider, President of the Motion Picture Theatre Owners of New Jersey and a National Director is the Chairman of the National Contract and Arbitration Committee.

In seeking to impose the compulsory arbitration clause upon the theatre owners and yet not providing a fair contract and arbitration system, the Hays organization seemingly expected only sporadic opposition from a branch of the Industry which he believed he could control with an iron rule which would leave the men engaged in that branch small chance of continued profitable existence.

The contrary has been the case, for under the leadership of Mr. Woodhull the theatre owners are presenting a solid front against the organization which, they feel, threatens their very existence. Refusing to be either cajoled or intimidated, they are refusing to surrender their rights to a day in court, for the determination of their legal rights by a competent and unbiased tribunal.

The promise of protection for the small man is being brilliantly fulfilled.

Stimulated and led by Sydney S. Cohen of New York, who was president of the National theatre owner organization for four successive years and who is now the chairman of its Board of Directors, the Independent branches of the movie Industry are revealing a strength, surprising at least to the so-called "Movie Czar," and which augurs well for the final victory in a struggle for freedom and justice against tyranny. A Bureau of Trade and Commerce has been set up for the protection of the Independent Producers, Distributors and Theatre Owners.

(Continued on Page Five)

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England Sends Us Another Big Picture in "The Unwanted"

Press Unanimous in Their Praise—Picture Plays Record-Breaking Business Tivoli, Toronto, and Tops Admissions Over the Big Ones in its Following Play Date.

ENGLAND has sent us another big success, proving that she can make drama as well as Cockney comedies—Following the phenomenal success of "Zeebrugge" comes "The Unwanted," which opened at the Tivoli, Toronto, for a two weeks' run playing to capacity attendance during two of the hottest weeks of the summer. At the Capitol in Barrie, its next play date, it topped the biggest of the season in the number of paid admissions. The following press review is but one of many equally as good which "The Unwanted" has received.

"From abroad has come a picture called 'The Unwanted,' which we take pleasure in recommending to you if you are a lover of good-drama of the more serious sort. The ads made so many pointed references to the war that we were prepared for a lot of shooting and scenes of bloodshed and these things came along in due course, though the story isn't entirely concerned with them. The house received reels one and two very coldly. The photography was good but jerky and the man we all thought was to be the hero looked about fifty years old. But 'a score of years elapsed' and everybody sat up. The old man's two sons appeared. Each had had a different mother and had inherited widely diverse traits. When we found that the Canadian-born son was the hero —and he was a genuine hero—we all began to take an interest in the proceedings. He lived in Toronto and he brought in a copy of one of our evening papers to show his mother the war news and Toronto looking-on gasped a little. For Canadians you see are trained to respect news but to look with suspicion on fiction that is laid in our midst. It was a bit disconcerting, yes, but strangely enough the folks got actually enthusiastic after a while and they cheered mightily. And you know as well as we do that a cheer in one of our first-run theatres is something like a rarity.

Remarkable Views

"The other son died a coward's death in the trenches but the brave fellow, his half-brother, fixed it so that he appeared in a heroic fight and was mentioned for the V. C.—so that his old father might be proud of him and the girl both boys loved would never know she had promised to marry one who had forgotten the family's slogan, 'Face on the Foe.' In this film there is neither star nor stripe nor spread eagle. It is a distinct novelty. There are some remarkable views of the Alps and of Venice, though only in the first part, and later the shots in France with the tanks and shell explosions and so on, were vividly real. Every Canadian who has imagination and isn't ashamed of the fact will enjoy 'The Unwanted.'"

—*Star Weekly, Aug.* 10.

"Drusilla With a Million" Greets Toronto and is Enthusiastically Welcomed

F. B. O.'s Million Dollar Gold Bond Has Big Opening at Massey Hall — Audiences Enter into the Spirit of Picture Applaud and Cheer.

Toronto audiences greeted "Drusilla With a Million" at Massey Hall, Saturday, Aug. 29th. The house was well-filled, there being no empty seats in evidence. Massey Hall has a seating capacity around four thousand and takes some filling. "Drusilla" certainly made a hit. The audience entering into the spirit of the picture, applauding and cheering when virtue appears to be triumphant and emitting groans and sighs audibly when misfortune appeared to be the lot of both heroines, for this is a picture with two, an old lady and a young girl.

Mary Carr as "Drusilla" is adorable. No one could help loving such a "lovely-faced old lady; and her work is the fulfillment of herself. No attempt to reach for effects, Mary Carr gets her audiences by the sincerity and artistry, the earnestness of her characterization.

Priscilla Bonner as the young mother does some very effective work, her lighter scenes are naive and the heavy work gave her an excellent opportunity for emotional heights which she reached.

The male support is good but necessarily in the development of this story a background for the leading work of the ladies in the cast. The court-room scene is perhaps the most intense and heart-gripping from an audience angle of the picture, it was here that Massey Hall's thousands broke into gasps and cheers alternately until peace was once more restored in the union of husband, wife and their baby.

The babies in the picture are worth the price of admission all on their own. If you love babies, if you are indifferent to them, if they annoy you, go and see Drusilla's adopted "multitude" of them, they will make you love them more than ever, be less indifferent and turn any male baby-hater into the paths of matrimony with but one object in view—Babies.

—RAY LEWIS.

Theatre Managers Edmonton Calgary Request Changes Theatre Act Regulations

Picture theatre managers of Edmonton and Calgary, with H. H. Parlee, K. C. their counsel, wait on Hon. Alex. Ross and Attorney-General Brownlee, August 28, requesting changes in the Theatre Act Regulations. The law as at present administered, they claimed, is too stringent, particularly in the examination of applicants for a license as picture machine operators. Such examinations are now conducted by one official only, the inspector under the Theatres Act, and it was felt that a board of three or more examiners to pass upon all applicants for licenses, would be more satisfactory. Mr. Ross, who administers the act from his department, said in reply that already action had been taken under the supervisions of the Act for setting up a Board of Appeal to review the examination papers of one operator in particular, a Calgary case that had been reported to him. The Board will function at once and other cases will be similarly dealt with as they occur. The minister stated that he would look into the Theatres Act and study the objected regulations.

"Three Wise Crooks" Ready For F. B. O.

E. Richard Schayer has completed work on the continuity of "Three Wise Crooks," an original melodrama from the joint pens of John Brownell and Fred Kennedy Myton, eastern and west coast scenario editors of Film Booking Offices. "Three Wise Crooks" will serve as Evelyn Brent's next starring vehicle and will be directed by Harmon Weight.

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Pictures in Toronto

By HECTOR CHARLESWORTH

Raymond Griffith, the deft and sprightly comedian is the central figure in a very lively piece "The Night Club." The fun starts off furiously with an interrupted wedding. Griffith is just about to be tied until the courts do them part, to a woman who is a giantess compared with himself. The ceremony is stopped by an intruder whom the damsel recognizes as her vanished husband. Foreswearing women he finds that the adoption of such a course is easier said than done; and the adventures which await him are stirring enough for anybody. Once he is within an inch or two of being cut in two by a buzz saw, an old thriller of both the British and American melodrama thirty or forty years ago. An automobile rescue is even more sensational. Finally, like all young men who have foresworn women he meets the "only girl" and there is another wedding. Good live stuff in which Griffith amply proves his right to a place among popular comedians.

* * * *

By the way, I saw another comedian Harold Langdon, in a Mack Sennett comedy lately, who seems to be a "comer." He has a look of blank bewilderment in the most extraordinary situations, and a simplicity of style that betoken the higher order of farceur.

* * * *

There are plenty of thrills and unusual originality in the effects which abound in "The Air Mail," and the aerial photography is capital. Probably it was to exploit these sky-studies that the scenario was written; and a fairly good story has been devised to embody them, replete with sensation and suspense. The story centres around the work of the fliers of the United States Air Mail Service, a branch of comparatively recent origin. An effort to rob the mails by air gives a new aspect to an old time melodramatic theme and the whole piece is stirring. The cast is very good indeed, including Mary Brian who sprang into fame as Wendy in "Peter Pan," Warner Baxter, Billie Dove and Douglas Fairbanks, jr. is proves a promising youth.

* * * *

Personally I do not see why Harry Langdon, the film comedian, does not get bigger type in the advertisements. Of course he is a beginner in comparison with most of the outstanding figures in the movies but he is quite as funny as Charley Chaplin was ten years ago and much more restrained. Anything more refined and irresistible of its kind than his performance in the comic film "Boob of the Woods" it has not been my pleasure to witness in the motion picture theatre; and in two previous skits he has also delighted me. The ease, placidity, and sureness of touch which characterizes him in every episode stamps him as an artist; and I am very much mistaken if his name will not become a household word in five years. There are many headliners of both sexes who have not more than a fraction of his talent.

* * * *

In the union between Lady Gwen and her Donald in 'A Sporting Venus' old time playgoers will note something akin to the basic theme of the once famous romantic play "The Lady of Lyons" in which Pauline Deschapelles, a wealthy heiress in the end accepted the love of a gardener's son. Strangely enough a more direct use of Lord Lytton's old play was seen in the same week under the title "In the Name of Love." In the latter piece it is the intrigue rather than the underlying sentiment of "The Lady of Lyons," which has been utilized by the scenario writers, and some of Lytton's picturesque names, Melmotte, Glavis, and Beauseant have been appropriated. Lytton's play—written for Macready and acted by many later stars including E. H. Sothern and Julia Marlowe—was a costume drama of the Napoleonic period. "In the Name of Love" is modern—the romance of a young Frenchman who has come out to Chicago to make his fortune. When he returns to claim his sweetheart, he finds that she has been tricked as was Pauline in the old play into marriage with a supposed nobleman. In this case she does not fall in love with her deceiver, but returns to her original lover. The hero of the old piece was Claude Melmotte; but in the new version he is known as Raoul. There is no Pauline and the new heroine is called Marie Dufrayne. Ricardo Cortez makes a graceful and attractive hero and Greta Nissen is a pleasing Marie. There is some capital acting of minor roles by Wallace Beery, Raymond Hatton, Blythe Chapman and Lillian Leighton.

* * * *

There is an abundance of masculine appeal in "The White Desert," of which mountainous snow scenes made in Colorado are a feature. I, for one, am glad that the snowy desert is located in the United States. Europe has a penchant for pictures of this kind and ordinarily all the snow films are located in Canada, which gives an idea that this country is good to look at, but also good to freeze to death in. The hero is a young engineer who puts through his job of railroad construction under difficulties. The chief figures, Robert Fraser, Pat O"Malley and Claire Windsor give excellent performances.

EDITORIAL—Continued from Page Three.

An organization known as the Film Board of Trade which is controlled by Mr. Hays and his associates has set up arbitration system unique even for the romantic movie Industry. First(a contract which is inequitable and which provides for compulsory arbitration is forced upon the theatre owner under the penalty that if he did not sign this contract he would not be sold any film by any member of the Film Board of Trade. When a theatre becomes enmeshed in the arbitration system provided for by this contract he must abide by the edicts of the arbitration board or he is refused by, in the New York territory, about twenty-one distributors. To the small theatre owner an application to the courts for relief is impossible because of the large cost involved.

The theatre owners are not opposed to arbitration. They are opposed to the contract and the arbitration, predicated upon this unfair contract, that is practiced by the Film Boards of Trade. In the event a theatre owner ignores the summons of the arbitration boards, instead of the distributor applying to the courts for an order compelling arbitration (the remedy under usual procedure) the arbitration boards proceeds to through their part one or inquest department to issue a default judgment.

The Motion Picture Theatre Owners of America is to be congratulated upon the spirit of its organization and that of its leaders in this fight for the preservation of rights which never should have been questioned."

Before Buying Pictures Read The Digest Advertising Pages.

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Exhibitors Appear Worried About Increase Wage Demands By Staff Employees

Exhibitors of Ottawa, Ontario, have been facing a serious labor problem through the demands of both the International Alliance of Theatrical stage employees and the Motion Picture Projection Machine Operators Union for substantial wage increases. The new scale demanded by the Operators is as high as 10 per cent over the agreement for 1924-25 while the Stage Employees are asking as much as 20 per cent more. Both the theatre managers and the union men held important meetings in August but a settlement had not been reached late in the month.

Mgr. Coplan, Imperial Publishes 16 Page Catalogue Enumerating Coming Features

Manager Coplan of the Imperial, a large Independent theatre of Ottawa, the Canadian capital, has published what he has called "A Catalogue of Entertainment," consisting of a 16-page book in which is outlined the amusement features which are to be offered by the Imperial during the coming months.

This is the first time that a moving picture theatre has issued an anouncement in the form of a catalogue, Mr. Coplan believes, and he believes that it will sell many pictures to the general public. New details at the Imperial consist of a large orchestra, new lighting effects, new stage setting, new equipment and an entirely new policy in which specialties and novelties, apart from pictures, will be presented.

J. M. Franklin Relinquishing Franklin Theatre

The Franklin Theatre, Ottawa, is losing its name, J. M. Franklin having decided to relinquish his lease of the house on August 31 in order to devote his whole attention to B. F. Keith's Theatre, Ottawa, of which he is the general manager. The "Franklin" signs are coming off the smaller house and will probably be opened by other parties in the fall.

"Two Blocks Away" Irish-Yiddish Comedy Coming Universal

An unusual cast filled with comic possibilities has been assembled by Universal for "Two Blocks Away" which goes into production this week, at Universal City under the joint supervision of Universal and E. M. Asher of Faultless Pictures Corporation.

Charles Murray and George Sydney are to be co-starred in the picture. Kate Price has the role of Murray's wife while Vera Gordon plays Sydney's frau in the film version of Aaron Hoffman's famous stage play. Hoffman also wrote "Friendly Enemies" and "Welcome Stranger."

"Two Blocks Away" is a rollicking comedy of an Irish and a Jewish family who suddenly become rich undeservedly.

The cast has not been completed, boy and girl parts to supply the love interest still being open.

Harry Pollard, who became noted for his work on many of Reginald Denny's most successful pictures has been chosen to direct "Two Blocks Away."

Canadian Pacific Railway Advertises "The Iron Horse"

An exploitation stunt over 3,000 miles wide has just been effected by the Exploitation Department of Fox Film Corporation with the Canadian Pacific Railway. The stunt consists in displaying a special "Iron Horse" one-sheet, on the advertising boards, with which the C. P. R. ticket offices throughout Canada are equipped.

The one-sheet contains six shots of scenes from the picture, together with a shot of the Countess of Dufferin or C. P. R. No. 1, which famous old engine constitutes the Canadian "Iron Horse."

Plenty of "Iron Horse" sales copy is carried on the one-sheet, and inasmuch as the C. P. R. offices have issued instructions that the posters be displayed generally, it can be appreciated that this constitutes one of the most valuable national tie-ups ever effected.

Producers of "Drusilla With a Million" Motor Across Continent

Traversing the continent from New York to Hollywood in a touring car, Ludwig Erb and O. E. Goebel, executive heads of Associated Arts Corporation, which recently produced "Drusilla With a Million" for F.B.O. arrived in Hollywood and announced that "Flaming Waters," an original drama of the oil fields, would be their next production. It was written by E. Lloyd Sheldon and will be directed by F. Harmon Weight, director of "Drusilla With a Million" and Associated's first attraction "On the Stroke of Three." Mr. Erb announced that production headquarters would be maintained as formerly at the F.B.O. studios and that the company's plans provide for several melodramas of big box-office themes.

Clearance Sale of Used Projectors

We are moving to more convenient and suitable premises, ground floor at 258 Victoria Street, just around the corner on October 1st. Our stock of used Projectors must be cleared out before that date and to that end we list part of them below with very low cash prices for quick sale. Here they are:—

One Powers 6B, motor driven, good condition	**$299.50**
One Powers 6A, motor driven, rebuilt and refinished, in excellent condition	**$249.50**
Two Powers 6A, motor driven, good condition, each	**$199.50**
One Motiograph, Model 1A, inside shutter, motor driven, 1,000-foot magazines, in excellent condition, good second machine	**$ 74.50**
One Powers No. 6, hand driven, metal covered stand, regular 6A mechanism, in splendid running order, good second machine	**$ 74.50**

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Topping Them All

without Holidays, and in spite of a difference in weather conditions

"THE UNWANTED"

CAPITOL THEATRE, BARRIE, ONT.

Mon. Aug. 24
Tues. Aug. 25
Wed. Aug. 26
Weather—Very Hot

"The Unwanted"

Paid Admissions—1,444.

Mon. Nov. 17
Tues. Nov. 18
Wed. Nov. 19
In Height of Season.

"Sea Hawk"

Paid Admissions—1,441

Mon. May 25
(Victoria Day)
Tues. May 26
Wed. May 27
Weather—Cool

"Thief of Bagdad"

Paid Admissions—1,017.

Mon. June 29
Tues. June 30
Wed. July 1
(Dominion Day)
Weather—Cool

"Charley's Aunt"

Paid Admissions—1,263.

Two Weeks, Tivoli Theatre, Toronto, to Record Breaking Business during Hottest Weeks of Season

Excerpts Press Notices:

"Two of the big picture shows approach the epic class this week, especially 'The Unwanted.' .....at the Tivoli a remarkable story is pictured in 'The Unwanted.' The scene is laid in Venice to begin with at the height of the carnival, which is shown in a series of pictures which will repay any visitor."
—Toronto Daily Star, Aug. 4th, 1925

"Swiss Mountains and ice storms and the horrors of war help to make 'The Unwanted' the presentation at the newly-opened Tivoli Theatre, this week a truly remarkable picture. There are no dull moments in it and many lively ones." —Globe, Aug. 5th, 1925

"The story of 'The Unwanted' will appeal and the movie contains some unusually fine photography."
—Mail, Aug. 4th, 1925

"The picture which made the premiere introduction to Canadian movie fans at the Tivoli Theatre on civic holiday, has been a most marked success, and thousands have been unable to gain admission at the evening performances." "Seldom has there been such a tug at one's heart strings as is caused by the great photoplay 'The Unwanted.' With awed fascination the huge audience last night viewed once more scenes and tragedies of the great war which brought home very subtly the present great blessing of peace. In the immense range covered is this British-made spectacle truly remarkable." —Telegram, Aug. 4, 1925

"From abroad has come a picture called 'The Unwanted,' which we take pleasure in recommending to you if you are a lover of good drama of the more serious sort. ....Every Canadian who has imagination and isn't ashamed of the fact will enjoy 'The Unwanted.'"
—Star Weekly, Aug. 10th, 1925

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 19. TORONTO, CANADA September 12th, 1925

Metro-Goldwyn published **"Danny's"** picture in our trade papers. You know **"Danny,"** He of **Film Daily** fame, **"Danny"** dared them to do it, just like **"Danny."**

I don't know whether I would rather have **Metro-Goldwyn** publish my picture or have the 110 subscriptions to **"The Spotlight"** which they sent me. However, "Danny" is pretty clever, **very** clever I should say, so is **Metro-Goldwyn;** and if **"Danny"** and **Metro-Goldwyn** think it is good business to publish **"Danny's"** picture, I always believe in following a good example, so take a look at me, I am on the **back page,** better looking than **"Danny,"** if you don't believe your eyes ask **Mr. J. C. Brady** of the **Madison Theatre, Toronto,** he has been paying for my luncheons at every luncheon meeting of the M. P. T. O. for the past two years. Now a face that an artist could not paint, would never get all of those luncheons free from **Mr. Brady,** ask **Mr. Taylor** of the **F. B. O.,** he ought to know.

I am giving you all this information so that you will not get the impression that the artist flattered me, **"Danny's"** picture doesn't flatter him either, in fact he is much better looking. The photo **Metro-Goldwyn** published was taken before he was married, you know he was married a few months ago—my, but marriage has improved him!

Solomon Levitan, State Treasurer of Wisconsin and owner of a theatre in Madison, will be happy to hear this, he believes in marriage, not only for "Danny," but generally, he believes in it with as much ardour as physicians believe in large families, it is good for the nation. You should have read his advice to **John Rockefeller** in the **Chicago Tribune** on this question, incidentally don't forget to look at the back page, that's me, if you don't believe its good looking enough send in your complaints to the artist, **Joshua Smith, R. B. A., 278 Bloor St., W., Toronto,** and if you wish to make certain that I am better looking than **"Danny,"** his picture is in the **Exhibitor's Trade Review,** Sept. 12th issue.

Follow the Arrow

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO

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2nd Big Week

still drawing huge audiences at

Massey Hall, Toronto

There's a Reason!

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—Fred Jacob, Toronto Mail and Empire.

"Drusilla is all that could be desired—fascinating, charming, lovable beyond words."
—Toronto Telegram.

Book for Early Dates at Your Nearest Exchange!

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Tie up to F.B.O.

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TRADE PAPER

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General Manager and
Editor-in-Chief
RAY LEWIS

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ESTABLISHED
1915
FOR EXHIBITORS

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M. P. T. O.
of Canada

TEL. TRINITY 1481

Vol. 17, No. 19 TORONTO, CANADA September 12th, 1925

Subscriptions

I HAVE used this page for a great many themes, where you, my readers, were the central figure.

I have quoted passages from the Bible, from mythology, classic and modern literature. I have been a high-brow and a low-brow, at your service. I have preached the principles of Independence until some exhibitors have been heard to say, "Is that from Shakespeare or the Bible?" I have sent you The Digest free, that is to a great number of you, some hundreds I should say, because I thought you needed me—and after publishing this paper for ten years in an endeavor to help establish a Canadian Moving Picture Industry, organizing the exhibitors, that through this medium they might become one of the principle units of this Industry, an organization worthy of the respect and consideration given to other business associations by their respective Industries, the people and the government, you would imagine that for such service, the subscriptions would have come in rapidly.

Honesty is one of my habits, a habit that is master of me, therefore, in this moment of its supremacy, I must confess that the subscriptions are not what they should be—naturally this state of affair provokes a serious query. Are the exhibitors as badly off as I supposed them to be? Are they interested in improving their condition? Are they indifferent, or are they just willing to let someone else fight for them while they play safe, or use diplomacy.. You will excuse me for thinking out loud, it is another habit I have.

I have been thinking also that every exhibitor who has been getting The Digest free should send $2.00 to me. It covers a year's subscription, it could not be less, it should be more, but since it is only $2.00 let's have it, please.

How many battles do you suppose any general could have won without an army and ammunition? Incidentally, here's a true story for you, perhaps you have heard it before, if you have it will not hurt you to hear it again.

A certain man failed in business and his associates expressed themselves as being sorry. At a business luncheon soon afterwards the name of this man came up for discussion and all the men present said, "we're sorry"—one man, however, said, "I am sorry ten thousand dollars worth, how much sorry are you?"

I have on many occasions received letters from exhibitors saying they were sorry that N. L. Nathanson was giving them such a "rough deal"—what I am interested in knowing is, are they sorry $2.00 worth? Are you?

—RAY LEWIS.

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F.B.O.'s Programme Will Sound Melodramatic Vigour as Its Keynote

Test of What Public Wants Recorded in Stories Which are Filled With Dramatic Situations of a Melodramatic Colour.

MELODRAMA, vigorous and unashamed, will be the keynote of a majority of the stories now in production or about to be filmed by F. B. O., according to advices from the West Coast Studios.

The passing of the sex story and the society drama of sophistication is recognized, it is stated, by all practical producers and F. B. O. is concentrating on stories of a more vigorous and wholesome calibre in which the outdoor drama will doubtless predominate.

Fred Thomson, whose ascent to stardom has been one of the features of the year in motion picture circles, is filming chase scenes for his next F. B. O. Western special "Ridin' the Winds," an original story by Marion Jackson. Del Andrews is directing. Silver King, Thomson's big white horse, has a new role in which comedy and sentiment are the predominating elements.

"Three Wise Crooks" is the next Evelyn Brent vehicle, work having been launched last week under the direction of F. Harmon Weight, who achieved distinction recently by directing "Drusilla With a Million" for F. B. O. "Three Wise Crooks" is the joint work of John C. Brownell and Fred Kennedy Myton, east and west coast scenario editors of F. B. O. and presents the little star in the sort of character for which she is becoming famous. Other novels and stage plays are being sought for Brent vehicles in the future.

Emory Johnson has just returned from San Francisco where a week was spent filming the climax of his newspaper melodrama "The Last Edition." Through the courtesy of the owners of the San Francisco Chronicle the press room of the big publication was used as a "set" in which the most thrilling action of the story takes place. This bids fair to be Johnson's most important offering since his memorable "The Third Alarm." Ralph Lewis, who has rejoined the Johnson forces, will have the star role, that of an assistant foreman in the press room of a great newspaper. "The Last Edition" will be released early in autumn.

H. L. Nathanson C. J. Brady Spend Week Winnipeg

H. L. Nathanson, vice-president of the Regal Exchange, Toronto, and C. J. Brady, Toronto, chief sales manager of Canadian Distributors, handling the Cecil de Mille products, are spending a week in Winnipeg on the way farther west.

Classic Theatre Collapses While Being Moved

The Classic Theatre, Winnipeg, the sides and roof of which were being moved to a more central site and on a new foundation, Portage Avenue, Winnipeg, collapsed the afternoon of August 27; fortunately none of the workmen were in the building at the time. The loss will be heavy to the owner, George A. Graham, well known in Winnipeg film circles.

Charles A. Meade Given Lease Three Winnipeg Theatres

Charles A. Meade, who has been lessee of the Lyceum Theatre, Winnipeg, for the past 12 months, has been given a lease of the three Winnipeg houses of A. R. McNichol, Limited, the most outstanding owner of Independent picture theatres in Canada, controlling the Lyceum, Starland and College Theatres, valued at $500,000, with a seating capacity of nearly 4,000. The two latter theatres were only completed three years ago, and Mr. McNichol has decided to spend $20,000 on the Lyceum this fall, putting in new seats, carpets and decorations. Mr. Meade returned from a trip to New York, August 20, and there booked many of the leading Independent productions for showing this season, including "The Merry Widow," "The Iron Horse" and other expensive attractions. Mr. Meade for two years was Western Canada manager for United Artists exchange.

Joseph M. Seider Begins Conferences Contract and Arbitration Plans

Joseph M. Seider, chairman of the Contract and Arbitration Committee of the Motion Picture Theatre Owners of America and Oscar Neufeldt, chairman of a similar committee of the Independent Motion Picture Association of America agreed August 24 as the date for conferences on a new equitable contract and arbitration system.

This meeting is a direct result of the Asbury Park Convention of the New Jersey M. P. T. O., at which Frederick H. Elliott, general manager of the Independents, pledged his association to appoint a conference committee not later than July 10. The I. M. P. A. at a special meeting July 8, unanimously ratified Mr. Elliott's action and appointed a committee consisting of Oscar Neufeldt, Philadelphia, chairman; Jack Bellman and Joe Klein, New York. President I. E. Chadwick and General Manager Elliott are ex-officio members.

The committe of the M. P. T. O. A., appointed at the recent Detroit meeting of the organization's directors, consists of Joseph M. Seider, chairman; Julian Brylawski, Washington, D.C., Harry Davis, Pittsburgh, R. R. Biechele, Kansas City, Kas.; Nathan Yamins, Fall River, Mass.; President R. F. Woodhull, of the M. P. T. O. A., is an ex-officio member.

The Garrick Theatre, Winnipeg, is now under the control of D. E. L. Fisher, who secured a number of creditors' claims and with other creditors formed a new company taking over the business from the stockholders, who found themselves unable to pay off money owing the creditors. Under the able direction of Mr. Fisher, the company looks for a profitable season; this is one of the finest theatres in Winnipeg and an independent, Mr. Fisher being president of the Manitoba Motion Picture Exhibitors Association.

The theatre was promoted and built by Walter "Woodrow" Wilson, now manager of the Edmonton Capitol.

THEATRE FOR SALE

Moving Picture Theatre for sale, complete, ready to do business in a town of 3,500 population.

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Pictures in Toronto

By HECTOR CHARLESWORTH

EVERY month or so incidents are recorded in the daily press of Toronto which indicate that it is wise for taxi-drivers to choose the kind of passengers they pick up at night; and such is certainly the moral of "Night Life in New York," a highly diverting film of genuine emotional and comic interest. The taxi-driver who gets into trouble in this case happens to be an amateur, a wealthy youth from the middle west who buys the machine from the regular chauffeur because the bill he has run up makes this the economical course to take. First thing he knows he is involved in a robbery, knocked on the head and in jail as a suspect. There is much more than that to the story, but the taxi episode is the most original device of the plot.

Despite its sensational name "Night Life in New York" is a plausible and well constructed little play, whose situations do not outrage common sense, and few allusions to sex. It has the additional merit of being uncommonly good in photography and acting throughout. John Bentley is a wealthy manufacturer of Clay City, Iowa, who hates New York because of an early misadventure in love, but his son, Ronald, has a craving for excitements other than those which Iowa provides. He comes in for a good deal of ridicule at home when he becomes infatuated with an actress in a local stock company and persuades his father to let him go to the metropolis. The father discerning an opportunity to cure his dreams, arranges with the actress to try and sicken him of the great white way. The pace he sets, of which the taxi episode is the climax, saves her the trouble. But Ronald manages to find a good angel in the person of a little switchboard operator in the Commodore Hotel who manages to get him out of trouble at great sorrow to herself; for one of the crooks involved is her own wastrel brother. Though there is sentiment and melodrama, neither is unduly stressed; and the whole film has an unexpected quality of charm.

The interest is very much heightened by the brilliant actors who play the elder and younger Bentley. It is a long time since Ernest Torrence has been seen in a "straight" role, and he gives us a stage father utterly out of the common in force, humor and naturalness. Rod La Rocque, who has a heavier task as the son, is equally delightful in his humorous, care-free and magnetic impersonation of the pleasure loving lad. The balance of the cast is excellent; Dorothy Gish is at her best as the simple, sincere little telephone girl, George Hackathorne gives a convincing interpretation of her weak brother; Arthur Housman provides a clean cut representation of a hard-boiled young crook, and there is also commendable acting by Helen Lee Worthing and Riley Hatch.

* * * *

The old motto, "Kind Hearts are more than coronets" provides the basic sentiment of 'The Sporting Venus' which might be equally well termed in the old fashioned mode of theatrical momenclature, "The Purloined Photograph." The heroine is Lady Gwendolyn, daughter of an absentee Scottish Earl, who has allowed his lovely daughter to be brought up at the ancestral castle without taking the trouble to look upon her. To win her father to her side she sends him a photograph with the inscription, 'With all my love, Gwen." It has the desired effect but it is stolen by one of the aristocrat's friends, a Portuguese adventurer claiming to be the possessor of large estates. This rascal, Prince Carlos, uses the photograph to convince people that he is to marry Gwen; and ultimately to drive away from her a faithful swain, Donald, son of her father's steward to whom she has been deeply attached from chidlhood, but who cannot aspire to her hand. True love finds its own when the old Earl dies a ruined man, and Carlos is exposed as an impostor. Then Gwen finds the faithful Donald waiting and ready to be her protector for life. It is a strong, sentimental theme; and the title is justified by the fact that Gwen has grown up a capital horsewoman of true sporting instinct; while Donald is equally impressive in that sense. Blanche Sweet proves a most gracious Gwen; Ronald Colman who plays Donald is a being who could win any woman's heart; and Lew Cody is of course brilliantly effective as the Portuguese adventurer. There is also capital acting by Josephine Crowell, George Fawcett, Edward Martindel and others.

* * * *

The earlier part of "The Unholy Three" is deeply interesting because of the novelty of its material, and ingenuity of its development, though it falls off sadly at the last. Sir Arthur Pinero once wrote a comedy of which the leading characters were "freaks" and the same idea seems to have occurred to the makers of this piece, although it is a crook melodrama. The detail of the early episodes in a dime museum where the three fantastic crooks get their livelihood, is capital. The unholy ones are a ventriloquist (Lon Chaney), a strong man (Victor McLaglen) and a dwarf (Harry Earles. The scheme they adopt for robbing the public; in which the ventriloquist, Echo, poses as an old woman who keeps a bird store, the dwarf as her little grandchild, and the strong man as her son is plausibly worked out. Apparently there has been considerable cutting which leaves the public in darkness as to how the murder in which they became involved was actually committed; and it is not made clear how they were able to frame suspicion on the innocent sap-head, Hector McDonald, to an extent which would enable the police to bring him to trial. In fact the whole story is ridiculously unconvincing from the moment the crime is committed. The court scenes are farcical; and it is impossible to believe that the law would be merciful to so hardened a criminal as Echo. One of the countless impossibilities of the film is the scene in which Echo, sitting in the court room puts words into the mouth of Macdonald. A ventriloquist capable of such feats would be earning at least $1,500 a week and would not be compelled to resort to crime. If the piece were presented as a farce all these nonsenical happenings would be so much good fun; but the audience is asked to acept them all in dead seriousness and gets restless in the process. The role of Hector as played by Matt Moore ought to be funny but isn't, and no woman on earth could understand the love of Rosie O'Grady (Mae Busch) for him. Lon Chaney is of course wonderfully clever in a technical sense, but never wins anyone's sympathy. The skill of everyone concerned alone enables "The Unholy Three" to get by, but with such an ingenious plot to go upon something much more fascinating could have been achieved.

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Universal to Produce in France Victor Hugo Masterpiece "Man Who Laughs"

Mary Philbin the Star Big Universal Super Production to be Made in France in Connection with French Firm.

Societe Generale de Films of France and Carl Laemmle Plan Immediate Production — Universal to Supply Entire Technical Staff — Svend Gade to Direct.

AS the result of a contract entered into by Carl Laemmle, president of the Universal Pictures Corporation, and the Duke d'Ayem, president of the Societe Generale de Films of France, Mary Philbin is to be starred in a master production of Victor Hugo's famous novel "L'homme Qui Rit," (The Man Who Laughs), to be made in France by the co-operative efforts of Universal and the French company.

Svend Gade, the celebrated Danish director, who has made a name for himself during the last year as the director of such Universal successes as "Fifth Avenue Models," "Siege" and "Peacock Feathers," has been selected to direct the production.

Laemmle cabled to the Home Office of Universal and to Universal City this week that immediate steps are to be taken in preparing for this picture. It is his intention that work shall begin in France before he returns to the United States in the Fall. Word has gone to the studio executives at Universal City that work on "Stella Maris," Miss Philbin's current Universal Jewel production, is to be speeded up so she can go to France at an early date.

It is likely that Gade, a corps of cameramen, lighting experts and other technical men from Universal City will precede her across the atlantic.

The contract between Universal and the French firm specifies that Universal shall supply the leading woman, the leading man and a third actor—for the role of Ursus, the man with the bear in the story. This is an ideal role for Ernest Torrence, and Universal is taking steps to obtain his services for this production. The role of the leading man has not yet been filled. Miss Philbin is to play the role of Dea, the girl in the story.

The picture will be a super production of exceptional magnitude. It is expected to eclipse "The Hunchback of Notre Dame" the other famous Victor Hugo story translated by Universal into a super picture and which is rated by critics as one of the few greatest pictures of all times. The Societe Generale is the holding company of the producers of "The Miracle of the Wolves" and they, just as Universal, will throw the full power of their production capacities behind the making of "The Man Who Laughs."

Laemmle's tie-up with the big French concern is a new move on Universal's part. It marks the first great co-operative arrangement ever made by Universal with a foreign company.

The Victor Hugo story, "The Man Who Laughs" long has been sought by American film companies. The Societe General has held the screen rights. The story was produced as a play several years ago, with John Barrymore in the principal role.

Fred W. Crosbie Joins Playhouse Staff At Winnipeg

Fred W. Crosbie, well known representative of film companies in Winnipeg for the past seven years, has joined the staff of the Playhouse, Winnipeg, as chief comedian in the revues and as publicity agent for the house. The Playhouse under John T. Fiddes' management has been a financial success all summer, and with the opening of the fall season will continue to be successful, its friends predict. Films and revues are programmed.

Harold Bishop Appointed Mgr. Metropolitan, Winnipeg

Harold Bishop, who has been manager of the Capitol, Winnipeg, under the direction of H. M. Thomas, western director, has been appointed manager of the Metropolitan, Winnipeg, which is now running as a combined vaudeville and picture house. This is the former Allen Theatre and is well adapted for the purpose. Mr. Bishop was with John Hazza in Calgary for one year and a half.

Henry Morton Recovering From Auto Accident

Henry Morton, the second largest Independent owner of picture theatres in Winnipeg, is still confined to a hospital in Portage la Prairie, Man., suffering from injuries when his auto overturned on a highway. Mr. Morton sustained a fractured collar bone and two broken ribs, as well as a severe shaking up, physicians have found out. He will be out of the hospital by Sept. 1, and able to return to Winnipeg.

Clearance Sale of Used Projectors

We are moving to more convenient and suitable premises, ground floor at 258 Victoria Street, just around the corner on October 1st. Our stock of used Projectors must be cleared out before that date and to that end we list part of them below with very low cash prices for quick sale. Here they are:—

One Powers 6B, motor driven, good condition	**$299.50**
One Powers 6A, motor driven, rebuilt and refinished, in excellent condition	**$249.50**
Two Powers 6A, motor driven, good condition, each	**$199.50**
One Motiograph, Model 1A, inside shutter, motor driven, 1,000-foot magazines, in excellent condition, good second machine	**$ 74.50**
One Powers No. 6, hand driven, metal covered stand, regular 6A mechanism, in splendid running order, good second machine	**$ 74.50**

All Powers 6A and 6B have 2,000-foot magazines. Write for full description if you like. All guaranteed in good order and to give good satisfaction.

The Coleman Electric Company

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — The Screen Philanderer is seen at his best when impersonated by Adolphe Menjou. At the Palace Theatre this week, "A Kiss in the Dark", being a screen play based upon Frederick Lonsdale's comedy, "Aren't We All?" in which Cyril Maude made such a brilliant hit, is a success because Menjou plays in it. The play has been merely utilized as a suggestion and the plot of the screen story differs from it in numerous details, but the resemblance may be recognized now and then. Mr Menjou enjoys himself consumedly in his philandering, and it is to be presumed that Lillian Rich does also. At any rate, they play their respective roles in a manner that leaves a vivid impression to that effect. Miss Pringle, who did so well in "Three Weeks," is well cast as the other lady in the case. The story is all about a harmless flirtation that threatens to upset a whole menage, two engagements, and a few other people, but in the end turns out all right for all concerned. The presence in the cast of the spirited Ann Pennington, with Kitty Kelly, Herbert Marx and a few other well-known Broadway favorites, enhances the general interest of the film, which is otherwise an average story distinguished only by the brilliant acting of Menjou.

* * * *

Another popular favorite, Thomas Meighan, assumes in "The Man Who Found Himself," at the Capitol, the role with which he has become so thoroughly identified—that of a young and self-sacrificing man who takes another's sin upon his shoulders because the sinner is married and he is not. In this particular story of a small town banker's tribulation we have the somewhat unusual feature of the model and innocent prisoner escaping from jail too late to prevent the marriage of the girl he loves to the enemy he hates. However, he would be a wretched scenario writer who could not arrange a happy ending, no matter into what difficulties he had plunged hero and heroine, and so this story also ends with everybody content and romance with a big R playing its customary part to artificial movie sentiment. The story is by Booth Tarkington, if that means anything to anybody concerned with the future of the screen. Virginia Valli is the perturbed heroine, and she fills her role adequately. It seems a pity that somebody does not start a movement to prevent the directors from casting stars in "rut" roles, however.

* * * *

At the Imperial the much mutilated version of "The Little French Girl," is being shown. Alice Joyce's work —as much of it as can be seen—is much appreciated. But really the censor board ought to retire, if only as an apology for ruining so many harmless stories, through either bigotry or ignorance. It has simply succeeded so far, in spoiling most of the few first-class films we have had here, and in freventing the public from seeing a good many it wanted to see and might very well have seen without the slightest injury either to its morals or its mind.

* * * *

Loew's Theatre is showing another Zane Grey story, "Wild Horse Mesa." It is a richly-colored melodrama, with wildly unlikely heroics here and there, but it is quite harmless, even for small boys, and the action does move directly and vividly towards a spectacular ending. A fair film of the typical Western type, picturing a West that no longer exists, if it ever did. But what does that matter to the enthusiastic movie fan?

* * * *

Tom Moore was admirably suited to his role in "The Trouble With Wives" which closed at the Capitol over the week-end. It is a very amusing if highly improbable story, and it provides Florence Vidor with plenty of opportunity to show just how charming a jealous little wife she can be. For once the titles are well written and amusing at the same time, and the close-up work is good. The story calls for the exhibition of a great deal of footwear—a fact that may attract some ladies to the film.

* * * *

"Wild, Wild Susan" at the Palace was a weak story indifferently done. The plot is poor, and the action occurs in spurts only. This probably accounts for the fact that Bebe Daniels, in the role of the heroine, had little chance of manifesting any histrionic skill. When Roddy Laroque, as the hero, appeared on the scene, Babe dashed around at a fierce pace; but when Roddy was out of the picture she might as well have gone off with him. Laroque, by the way, did remarkably well with an indifferent and colorless role. The action drags, and the cast, generally speaking is composed of indifferent or downright poor actors and actresses. The titles also are poor, and the photography is the best thing about the film.

* * * *

Another indifferent picture recently shown here was "The Slave of Fashion." Miss Norma Shearer is far too good and too clever an actress to be given a tale of this kind, which provides nothing save frequent opportunities to wear pretty clothes. Undoubtedly the display of costumes, etc., is wonderful but surely no picture is worth making merely as an exhibition of dressmaking? The little acting Miss Shearer had to do, she did with that thoroughness and competence that have characterized all her work. But she merits far better material to work upon than this thin and improbable yarn. The elaborate settings were the limit in wealthy expenditure, but about as true to life as the average movie display of the wealthy—and that is not saying much.

* * * *

A notable instance of an attractive novel ruined by translation to the screen was seen in "Sackcloth and Scarlet." Alice Terry had the role of the self-sacrificing elder sister, and her personal beauty and restrained acting lent it virility. But the inconceivable passion of scenario writers to change authors' plots has been indulged to such an extent that the resemblance to the original is one of title only. Also the censors celebrated a regular Roman holiday by butchering the film so violently as to make it completely inconsistent from beginning to end. But at least the censors had a good time, so why should the poor public complain?

Special to The Digest, Universal Gets McNichol's Theatre, Winnipeg

Biggest picture deal consummated this year in Canada concluded today. Transfer A. R. McNichol's three large Independent theatres in Winnipeg, Lyceum, Starland, College, to Universal Films, five year lease. Fifty thousand dollars to be spent on Lyceum. All three centrally located. Lyceum close to Eaton's store, other two on Main Street. Transaction represents hundreds of thousands of dollars. Gives America's biggest Independent splendid outlet for pictures. Famous Players negotiating for months for these theatres this summer.

Before Buying Pictures Read The Digest Advertising Pages.

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Editor of "The Digest" and "The Spotlight," Daughter of the Society of the Prevention of Cruelty to Husbands, Daughter of the Society of the Prevention of Old Maids, Daughter of the Society for Taxing Bachelors, Daughter of the Society for the Institution of Large Families, Daughter of the Society of Girth Control, outside of these just RAY LEWIS.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 20. TORONTO, CANADA September 19th, 1925

Four Pictures of Merit

Selected by "The Spotlight"

"A Little Girl in a Big City"

"A real honest to goodness" hokum melodrama directed by Burton King **for the great mass of ordinary picture goers . . .** This picture will not make you think—it offers no problems—but it will entertain and **it offers out of the ordinary opportunities for exploitation."**
"Spotlight"—Class B—Issue of Sept. 5th.

"The Overland Limited"

"A thrilling railroad melodrama with Ralph Lewis as a faithful old engineer. That sounds "box-office-y," doesn't? It is all that, **can be exploited to any extent without fear of overdoing it, or promising too much."** "Spotlight"—Class B—Issue of July 18th.

"Fighting the Flames"

"A gorgeous bit of melodrama hokum, so open and frank as to disarm criticism. The youngsters will thrill at it, the ladies will love the hero, men will enthuse..... **melodrama with a capital M."**

"The Police Patrol"

"A splendid melodrama dealing with the finest military body in the world, the municipal police—where action melodrama on a popular theme such as these are liked, **this will make a first class attraction."**
"Spotlight"—Class B—Issue of Aug. 8th.

"The Spotlight's" Class B in New York means Class A for Canada. Get them from us, we pick the winners like "The Spotlight."

INDEPENDENT FILMS LIMITED

Head Office—

21 Dundas St. E. **Hermant Building** **Toronto, Canada**

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO

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Premier Oliver Approves Re-Organization British Columbia Censor Board

John R. Foster Dismissed — J. H. Fletcher, Owner Theatre, and J. H. Leslie Appointed — Joseph Walters and W. A. Oswald Remain on Board.

Re-organization of the British Columbia Board of Motion Picture Censors was approved this week, Premier Oliver announced in Victoria, B. C.

J. H. Fletcher and J. H. Leslie are the new members of the Board and John R. Foster, formerly a member, has been dismissed.

As a result of the re-organization, the censorship board appears fated to emerge again as a point of conflict in Provincial politics. Friends of Mr. Foster, who is president of the Motion Picture Operators Union, are determined not to accept his recall without a fight.

Stanley Peele, of the Victoria Trades and Labor Council, with George Gerrard, Secretary of the Operators' Union, waited upon Premier Oliver and strongly urged the Government to alter its decision.

The Operators' Union, it is stated, strongly resented the recall of Mr. Foster.

The Premier, however, declined to take any action on the matter until he could consult with Attorney General Manson, who recommended the re-organization of the censorship board. The Attorney General's department feels that there is ample reason for the recall of Mr. Foster and the appointment of two new members in addition to Joseph Walters and W. A. Oswald, who are retained on the board. Both Mr. Fletcher and Mr. Leslie are Vancouver men. Mr. Fletcher is the proprietor of the Collingwood theatre. Mr. Leslie is a motion picture operator at the Dominion theatre.

Universal Coming Into Canada As Big Independent Theatre Owner

The most important theatrical deal of the year and one which will have far reaching influence on the motion picture industry in Western Canada, was consummated in Winnipeg Sept. 8 by F. A. Fladder, director of theatres for Universal Pictures, New York and A. R. McNichol, millionaire investor and broker, Winnipeg. The transaction is the transfer of three independent theatres in Winnipeg, Lyceum, Starland and College, among the finest in Canada, and centrally located on the main business thoroughfares of Winnipeg, on a five year lease from Mr. McNichol, the owner, to the Canadian Universal Film Corporation of New York and Toronto. This will give a secure outlet for the independents in the producing business in United States and Canada.

There will be an expenditure of $50,000 on the Lyceum, which enjoys perhaps the best location for matinee and night business in Winnipeg. New furnishings, decorations and seats will be placed in the Lyceum, all to be of Canadian manufacture, according to the stipulation of Mr. McNichol, Charles A. Meade, who has been appointed general manager of the three theatres by the Universal company. The deal represents hundreds of thousands of dollars in its transaction. Negotiations were carried on in New York by Mr. McNichol this summer.

It is understood that this is only the first step in a chain of theatres to be secured or built by Universal in Canada. Universal is the big independent organization in the making and selling of pictures in America.

The Rex Theatre, Kindersley, Sask. has been undergoing many improvements. A new floor has been laid and other conveniences added.

William Mitchell, manager of First National, Vancouver, B. C., paid a visit to Winnipeg, returning from the New York convention. Mr. Mitchell lived for many years in Winnipeg.

Charles L. Straw, manager of the Strand Theatre in Brandon, Man. for past few months, has been transferred to Fort William where he will manage Paramount theatres in that city. The Strand will be closed temporarily in Brandon.

P. J. Nolan Believes In Presenting Rex Theatre

P. J. Nolan, the man behind the Rex Theatre, Ottawa, Ontario, has displayed considerable ingenuity in bringing the theatre closer to the passing throng by means of special signs, a show window on the main thoroughfare, corner poster stands and arrows pointing to the theatre building.

The Rex Theatre, which is an independent neighborhood house of the Canadian capital, is situated on Lorne Avenue, a residential street, the structure being a 100 feet or more from Somerset Avenue, an important thoroughfare. The Rex is an attractive little house in itself but it is easy to pass along the main route without noticing it. To overcome this difficulty, Mr. Nolan made it impossible for any person, except a blind man, to miss the location of the Rex.

On the corner of Somerset and Lorne Avenue there is a wooden house which is occupied as a Chinese laundry. This helped, rather than hindered, the plan which Mr. Nolan had in mind. Almost in front of the corner house he erected a "show window" some 15 feet wide and 8 feet deep, with an all-glass front, three curved glass sections being used. Indirect lighting system was installed with regulation footlights and masked overhead lights to illuminate the array of still photographs therein. On the windows are painted the name of the theatre along with the words 'To-day' and "Now Showing" and there is a painted sign over the large window box which reads, "Rex Theatre, The Finest Photoplays on Earth." Still above this is one of a series of extended arrows in cutout form which point toward the theatre around the corner. The large arrow overhead reads, "Follow the Arrow to the Rex Theatre."

On either side of the show window there are billboards and there is also a billboard on the wall of the adjacent store building. Above the latter billboard there is a large painted sign on the actual wall which bears the following: "Rex Theatre, Motion Pictures, Admission 10 cents."

At the very corner there is a new and impressive electric sign which bears the name of the theatre while on the Lorne Avenue side of the corner site there are still more bill-boards with permanent theatre signs and arrows overhead, all leading to the Rex along the street. The whole arrangement is elaborate and certainly effective.

William Louis Aiken, formerly organist of the Metropolitan Theatre in Winnipeg, has been appointed organist of the Metropolitan Theatre, Regina, Sask.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Some People We Know

THE New York Tribune publishes a list of prominent names and their income tax returns. We select those names which are directly and indirectly associated with our Industry, and with the theatrical fraternity. The figures in parenthesis are those returns which were made in 1923. Among these you will discover some people we know.

Irvin S. Cobb ($5,762)	$ 3,058.00
Geo. H. Warner ($8,119)	43,910.00
David Warfield ($9,842)	14,468.00
"Abie's Irish Rose" of N. Y., Inc.	45,365.00
Channing Pollock ($4,326)	6,845.00
Arthur Bodansky, Metropolitan Opera House	3,829.00
Lady Diana Olivia Maud Cooper	2,948.00
Arthur H. Scribner ($30,038)	23,704.00
Edith N. Wharton	8,966.00
Geo. Barr McCutcheon ($1,562)	6,566.00
Fanny Hurst (288)	770.00
Louise Homer ($5,516)	3,169.00
Duke of Marlborough	17,105.00
Metropolitan Life Insurance ($1,803,393)	2,234,422.00
Childs Co. and Subsidiaries ($216,908)	243,672.00
Colonial Bank-Columbus Ave ($66,042)	69,367.00
Bank of U. S. (Fifth Ave.) ($22,549)	14,356.00
Warner Bros. Picture Inc. ($21,243)	115,486.00
Universal Picture Corp. ($150,706)	252,915.00
Alice Duer Miller ($728)	2,117.00
Equitable Life Assurance Co. of U. S. ($757,433)	763,220.00
Walter Hampton	2,718.00
Louis A. Firpo	2,448.00
Loew's Inc. & Subsidiary Co. ($388,890)	268,491.00
Henry Morgenthau	12,786.00
Hope Hampton ($5,115)	2,093.00
Rachel Crothers	1,908.00
Sergi Rachmaninoff ($38,839)	8,026.00
Bank of Manhattan Co. ($176,465)	106,761.00
Gloria Caruso ($8,880)	5,362.00
Theodore Roosevelt ($2,758)	1,061.00
James Montgomery Flagg ($8,290)	4,362.00
Rex Beach ($11,923)	10,076.00
Hazel Dawn	412.00
Thomas A. Edison (West Orange, N. J.)	3,343.00
Chas. E. Proctor	11,149.00

Internal Revenue Collector John K. Bowers, collector for 2nd District, New York, made a public list of twenty-two residents of Manhattan each of whom, it was reported, had an income of more than $25,000 yearly, but not any of them, it is said, paid an income tax for 1924 of $55.00 and one who paid $1.02, the greater portion of their income being derived from tax-exempt securities.

The American Telegraph and Telephone Co. paid a tax of $13,435,545 beating the United States Steel Corp. by $2,000,000 and running second to the Ford Motor Company which tipped them by $3,000,000. Thomas J. Maloney of 120 Broadway, stock market operator, appears to be the star of tax payers, who in 1923 paid $1,720,825 and in 1924, $259,926.

Edward S. Harkness of the Standard Oil Co. paid $1,351,708 and in 1923 he paid $1,755,259.

Harold Bell Wright in Phoenix, Arizona, paid $5,-756.59 and his wife, Winifred P. Wright $4,030.52.

Edna Ferber	$ 7,849.00
Montague Glass	5,351.00
Ignace Paderewski	6,161.00
Mme. Ernestine Schumann-Keink	13,288.00
Walter Damrosh	5,492.00
Frances Alda Gatti-Casazza	684.00
Mischa Elman	1,747.90
Frank Jay Gould	196,813 00
Charles Dana Gibson	2,306.00
Percy Hammond	835.00
Heywood Broun	232.00
Elsie DeWolfe	8,308.00
Helen F. Cohan (Formerly of Four Cohans)	49,606.00
Minnie Dupre	512.00
Fanny Brice	1,807.00
May Vokes	1,323.00
Florence B. Loew	117,001.00
David Belasco	8,056.00
Abraham Erlanger	17,537.00
William A. Brady	254.00
Alice Brady	15,291.00
Senator Charles Autis of Kansas	39,331.00
Senator Arthur Capper of Kansas	2,063.08
Senator Edward I. Edwards of New Jersey	1,615.00

Congress in the U. S. is to face a fight against "tax publicity," which it is claimed serves no particular purpose, save to furnish a tid-bit for public curiosity.

—RAY LEWIS.

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Independent Films Releasing Splendid Box-Office Attractions

This Exchange Carefully Selecting Pictures on the Independent Market Have Managed to Secure for Their Exchange Many of the Big Sure-Fire Independent Pictures.

CLASS B—GET BEHIND THESE Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box office results.

THE OVERLAND LIMITED

(States Rights) A thrilling railroad melodrama with Ralph Lewis as a faithful old engineer. That sounds "box offic-y" doesn't it? Is is all of that, for added to Ralph Lewis, are Malcolm McGregor, quite the most "regular" and natural of our young leading men, Alice Lake, Olive Borden, Charles Postand and a number of capable character people including Charles West, Emmett King and Charles Mailes.

The story concerns the romance of the engineer's son and the railroad president's daughter. The youth is a talented bridge engineer; and receives a commission to build a bridge which will be a "short cut" and will also be the means of saving huge sums of money for the railroad.

A jealous rival thwarts him at every possible turn even to the extent of wrecking the bridge on the occasion of its opening (this by the way is a real "big scene") but being an out and out melodrama, virtue triumphs and the youth goes forward to building new bridges and a life's happiness with the girl of his dreams.

Ralph Lewis is bighearted, bluff and sympathetic as the engineer, Malcolm McGregor plausible and likable in the extreme as his bridge building son. Alice Lake gives a fine portrayal of a zippy little railroad town vamp while Charles West is sufficiently revolting as her "badger" companion. Olive Borden is a new and charming ingenue. A really outstanding performance is that of Charles Post, as a huge, mentally unbalanced ex-pugilist who turns maniac on the train which is speeding to open the new bridge.

This is lurid melodrama but of the most entertaining sort, and can be exploited to any extent without fear of overdoing it, or of promising too much.

Raymond Kershaw Sues United Artists Verbal Contract

Raymond Kershaw, owner of the Osborne Theatre, Winnipeg, although he lost this action in the lower court against United Artists because the manager after making a verbal contract with him for the showing of a picture went and gave it to a rival house, claiming that there was no written contract, has taken the case to the Manitoba Court of Appeal. He has witnesses that the manager made a verbal contract. He had advertised the picture as coming to the Osborne.

Reduced Prices Now Regent, Ottawa

Starting September 12, a reduced scale of prices went into effect at the Regent Theatre, Ottawa, the manager of which is Leonard Bishop, but even under the new schedule the admissions are no lower than those charged by houses playing both vaudeville and pictures. The Regent shows pictures exclusively. The prices now range from 65 cents for loges and 50 cents for the orchestra floor down to 25 cents for children.

Important Canadian Conference

An important conference on Musical Copyright and Performing Rights was held in the office of the Motion Picture Distributors and Exhibitors Association in Toronto on Thursday, September 3rd.

The Motion Picture interests were represented by Colonel John A. Cooper, President of the Association and Mr. Jack Arthur, Musical Director for Famous Players Canadian Corporation. The Canadian Society of Authors and Composers was represented by Professor Watson Kirkconnell of Winnipeg, Honorary Secretary. Musical Writers and Publishers were represented by Mrs. G. V. Thompson.

The main topic under discussion was what attitude should be taken towards the Canadian Performing Right Society which has recently been formed in this country, at the instance of the Performing Right Society of London, England. While the conference was informal it is expected that the result will have a very considerable effect upon the Musical Copyright situation in Canada. Professor Kirkconnell will make a report on the subject to the National Executive of his Association.

It will be recalled that the amendments to the Copyright law which came up in the Canadian Parliament last year were supported officially by the Canadian Society of Authors. The theatrical interests are now endeavoring to persuade the Society of Authors that the amendments to the bill were unfair and should not receive their support.

Clearance Sale of Used Projectors

We are moving to more convenient and suitable premises, ground floor at 258 Victoria Street, just around the corner on October 1st. Our stock of used Projectors must be cleared out before that date and to that end we list part of them below with very low cash prices for quick sale. Here they are:—

One Powers 6B, motor driven, good condition	$299.50
One Powers 6A, motor driven, rebuilt and refinished, in excellent condition	$249.50
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Pictures in Toronto

By HECTOR CHARLESWORTH

THE cast of "The Lady Who Lied" is even more important than the play itself, though it has a strong emotional theme, as have all stories written by the English novelist, Robert Hichens. "Snake Bite" the tale on which it is founded is one of many romances written by Hichens in which highly civilized white folk are placed against the hot backgrounds of Northern Africa. The picturesqueness of the surroundings may be judged from the fact that the action traverses from Venice to Algiers and the Sahara Desert, and one of the episodes involves a very impressive caravan scene. The story is that of a young man of wealth, Horace Pierpont, who has been cruelly jilted by a young English girl, Fay Kennion. Subsequently she marries a physician, Dr. Allen Mortimer, and Pierpont has become a wanderer in Northern Africa. The pair meet again when Pierpont engages the doctor as one of his party to cross the Sahara Desert and the latter includes his wife in the party. The meeting of the former lovers and the revelation of why she jilted him produce sensational developments; and though an ordinary emotional plot "The Lady Who Lied" has plenty of suspense. It gains distinction from the fact that the role of Pierpont is played by that most finished and attractive actor, Lewis Stone. Virginia Valli makes an interesting heroine, and there are excellent characterizations by Nita Naldi, who plays a charmer, Fifi, and Edward Earle as the doctor. Among the minor roles the impersonation of the heroine's father, Gen. Kennion, by Louis Payne is vivid and impressive.

* * * *

"Rugged Water" is another filmization of a novel of some distinction, from the pen of the well-known analist of Cape Cod folk, Joseph C. Lincoln. It has, as its hero, a young captain of a life saving station and among the attractions of the picture are its sea-faring scenes in which he battles with the waves and proves his intrepid heroism. This is not the only battling that Calvin Homer has to do, for he has also to deal with insidious persons who try to exert a sinister political influence over the conduct of his life saving station. Of all the institutions known to man I would have assumed that the ordinary business of a sea coast life saving station would be that most likely to be free from political interference; but apparently this is not so. The slim trail of the political heeler gets in there—at least it does in this particular "movie," but of course the plotters are foiled in the end. Calvin's sweetheart, Norma Bartlett, is charmingly presented by Lois Wilson, and the young life-saver is vigorously and romantically embodied by Wallace Baxter. There is a good character role for Wallace Beery in Capt. Bartlett, the girl's father. Pleasing members of the cast are Phyllis Haver and Dot Farley.

* * * *

THE gifts of the European producer Ernest Lubitsch, established in America with "The Marriage Circle" are once more demonstrated in a film with a Parisian background and the rather insipid title "Kiss Me Again." While there is no great weight to the story it, in essentials, represents elements profoundly difficult to "put over" in the screen medium, and difficult enough on the spoken stage—the elements of wit, piquancy and irony. It is much easier to be strongly emotional or broadly funny for the motion camera, than to be subtly amusing, and that is what everyone is expected to be in "Kiss Me Again." Under Lubitsch's skilful direction the spirit and gaiety with which the play abounds, are brought forth with remarkable skill, and with no jarring note of over-emphasis.

The story is the familiar one of a young wife, bored with married life who finds recreation in flirting with a pianist, an din development is a variation on Sardou's celebrated comedy "Divorcons," parent source of a hundred comedies that have since been written. The flirtation is carried on by amusing and ingenious devices, as when the philanderers insert a record-roll in a player-piano to make the husband think that the lover is performing at the keyboard while he is in reality making love to the young wife. When the pair are discovered, the husband instead of raising a row, offers to facilitate matters by obtaining a divorce which shall leave the girl's character unsmirched. The problem of how this is to be done evokes more situations, and finally of course the wife discovers that she loves her husband best. The plot has been used countless times but into its outlines the scenario writer and the producer have managed to fit some episodes that give it freshness. Marie Prevost plays her role piquantly and in the spirit of high comedy; Monte Blue imparts a fine touch of irony to the role of the husband; John Roche is agreeably amusing as the lover. Willard Louis is admirable as the wise counsellor of the husband and Clara Bow gives a breezy performance of a French stenographer.

* * * *

"The Street of Forgotten Men" is another picturesque variation on a hoary old dramatic theme — that of the man who makes his living in disreputable surroundings but conceals it from a sweet young girl whom he cherishes as a sacred being. The best known development of this story is Verdi's grewsome opera "Rigoletto." George Kibbe Turner, the American magazine writer who wrote the novel on which the film play is founded took the "Rigoletto complex" and placed it in the underworld of New York. I do not know whether it is literally true that in the Bowery there is an organized band of frauds who cheat the public by disguising themselves as cripples and derelicts, and make a fine livelihood out of illicit appeals for charity; but such conditions are certainly true of European cities like Paris and Naples. In this case an alleged cripple who picks up coins on Fifth Avenue is in reality an able bodied man, leader of a gang which carries on an organized business of vagrancy. His redeeming virtue is that all his illicit earnings go to the support of a young girl, who has no idea of his means of livelihood. When the hero's evil companions discover the existence of the girl they wish to use her as a source of profit and some sensational scenes occur. The "King of the Cripples" finally saves the girl by finding for her a fine young husband, though his heart aches at losing her. The picture is ably directed by Herbert Brenon, who made "Peter Pan" and he uses the ingenuous Mary Brien, the Wendy of that picture, for the role of the girl, which she plays agreeably. The performance of major interest is a superb representation of the fake cripple by that splendid actor Percy Marmont. Neil Hamilton, one of the rising "juvenile leads" of the screen, makes a gracious lover and there are fine performances of a group of Bowery crooks by John Harrington, Riley Hatch, Dorothy Walters and others.

H. M. Thomas, Winnipeg, western director of Famous Players, left Sept. 1st on an extended tour of the circuit of theatres.

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"Drusilla With a Million" Another "Over The Hill"

Edith G. Bayne in The Star Weekly, Sept. 5th, states "Drusilla With a Million" Will Make You Cry Like a Baby.

Every Tear is Worth a Paid Admission at the Box-Office so is Every Laugh. "Drusilla" Makes You Weep and the Babies Make You Laugh. Box-Office Results Naturally Follow.

"DRUSILLA WITH A MILLION" will carry you back in fond memory to that other dear old tear-wringed, "Over the Hill." It catches you right by the throat and hangs on tight. Drusilla Doane is an inmate of an old ladies' home and a distant relative leaves her a million dollars, which is a surprising thing to happen, and at once raises speculation as to how she will spend the money. The gentle little old lady has always loved babies, so she uses her wealth in caring for abandoned children until her fashionable neighbors protest and hale her into court as a menace to public morals. Think of that. Oh, the shame of it! That court-room scene is very moving, and then there's another quite touching episode, prior to this, wherein Drusilla has been refused permission to attend the annual picnic of the old ladies' home. It just breaks your heart to see her disappointment. Interwoven with the main story is a romance between the disinherited son of Drusilla's benefactor and a young orphan girl, and the latter has a strong scene in court fighting for her baby. When this picture reaches the great open spaces big rough men who never shave the backs of their necks are going to break down and sob aloud. Not in a very long time has a drama so full of heart appeal in its broadest sense been unfolded before the eyes of calloused moviegoers, and we wouldn't be surprised if the picture made a lot of money for its sponsors. It has all the elements that are bound to endear it to the family audience, and the family vote is the final arbiter. There is, needless to say, a very happy ending. Mary Carr is the heroine of the story and it is quite impossible to overpraise her work as the dear old lady with the oodles of babies. All round us people were saying "Where's my Hanky!" The work of Priscilla Bonner seemed a little flighty and uncertain for a while, but improved toward the climax; and Kenneth Harlan is less actory than usual—or did we just imagine it? On the whole, and saturated though it is with all the good old movie hokum, nobody could possibly find it in his heart to knock this offering. Its intentions are so good."

The Toronto Star Weekly
Saturday, September 5, 1925.

A Scene from F. B. O.'s Big Success "Drusilla With a Million."

Conductor Rodolph Pelisek Fully Recovered

Rodolph Pelisek, for years the conductor of the Regent Theatre orchestra at Ottawa, Ontario, returned to his post of duty at the theatre on September 12 after an absence of two months in which he was seriously ill in a hospital at Montreal, Quebec. During his illness, the orchestra was directed by Rodolph's brother, Joseph Pelisek.

Northern Quebec Furnishes Lumberjacks for "Knockout"

When Lambert Hillyer, First National director, made "The Knockout" starring Milton Sills, in Northern Quebec, a number of lumberjacks, log rollers and river men were engaged to appear in the picture. Noted among these jacks were the Letang Brothers of Gatineau Point, Quebec, and since the time last spring when they shot the rapids on logs they have been busy filling engagements throughout the Ottawa Valley. Not long ago they put on the stunt of log rolling at the Birghton Beach regatta, Ottawa, and on their last appearance of the season was on Sunday, September 13, at Luna Park, Aylmer, Quebec, where they staged their log riding specialty.

Operators in Alberta Threatening to Strike

Motion Picture operators in Calgary and Edmonton, Alberta, threaten to strike unless granted a further increase in pay, $50 a week, in place of $47.50. The managers have refused to agree to the advance considering the present rate high enough for a five hour day.

Labor Matters Adjusted At Theatres, Ottawa

Labor matters have been satisfactorily adjusted at Ottawa, Ontario, with the following result: The members of the Projection Machine Operators Union obtained a small increase in pay over last year while the musician's continue as before without change in wages. In theatres where stage crews are employed a slight increase was also granted to the stage hands, one theatre, the Russell, signing a two-year agreement on this basis.

Will Mitchell, chief salesman for First National, Toronto, arrived in Winnipeg Sept. 1 to cover the territory. He has been travelling in the West for 12 years, and was entertained at the Manitoba Motion Picture Exhibitors' Association monthly luncheon.

Before Buying Pictures Read The Digest Advertising Pages.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL.—It seems a pity that so many plays should be translated from the stage of the spoken drama to the screen. A few are successful, but nearly always because the story they tell is of compelling interest, whether spoken or read or revealed in pantomine. But very many fall far short, because they are not suitable, because through the living presence of the actor, and because they are not adaptable to the peculiar limitations of the screen as an interpretative medium.

A striking instance is "The Fool," by Channing Pollock. This frankly propaganist melodrama scored a pronounced success in New York and other centres, largely on account of the elaborate manner in which it was stage-managed all over the country. Circus methods were used. The author carried on a personal campaign, and enlisted the power of the church in his behalf. But these methods do not appeal so keenly to the Canadian public. The presentation of "The Fool" on the stage in Toronto was a marked fiasco, it will be recalled. It has since been made into a picture, with the melodramatic factors intensified and the obviousness of its propaganda emphasized tenfold. It is the feature film at the Capitol theatre this week.

* * * *

Those who enjoy crude religion pushed down their throats from the screen will revel in "The Fool." It is certainly downright in its preachments. The method adopted is that of the refined and subtle William Sunday, Esquire, savious of souls at a dollar per—for Sunday. Just as Sunday was the apotheosis of all that is most hypocritically hysterical in commercial evangelism, so "The Fool" is the limit in blatant and elemental revivalism in the movies. A young clergyman in a fashionable New York church takes it upon himself to set an example of living as Christ would have lived had he been alive today. The result is precisely what everybody —the clergyman himself included — might easily have foreseen. The story is told in film form with a wealth of exhortation and a plethora of texts, taken from the Bible and sprinkled liberally throughout the picture. A good many of the more sensational features of the film were eliminated by the local censor board out of deference to the extreme and acutely sensitive religious prejudices of the populace, and the remainder is crude missionising of the type that even a moron can easily comprehend.

* * * *

It would require a genius to make "The Fool" acceptable in its entirety. That Edmund Lowe does succeed in making a good deal of it plausible and some of it convincing is a high tribute to the excellence of his work and to his sincerity in acting the role. The balance of the cast does not call for special mention, as the film was exhibited here. The public attendance has been considerable, and the general comment would seem to indicate that a goodly proportion of the screen enthusiasts of this city are ready for another week of religious hysteria with William Sunday bawling them into submission. My own opinion of this sort of picture is that it combines vulgarity with shrewd, calculating estimate of the public appetite for the morbid and the hysterical in the form of religious fervor breaking out like the measles.

* * * *

At the Palace Theatre "The Wheel" has been the feature for the week. It is a sound example of Mr. William Fox's best type of thoroughgoing melodrama, with the ever-pitiful picture of the innocent "woiking goil" and the sinful rich man's son—or rather, the sinful son of the rich man. From a technical viewpoint, this is a cleverly constructed film, for the continuity is remarkably logical and the manner in which the interest of the spectator is maintained at fever heat while the hero and the heroine rush into great and still greater dangers and climaxes of thrilling suspense reflects high credit upon the inventive resourcefulness of the scenario writer and the director. Of course the wicked young man is brought very low, and of course the unfortunate "goil" who was not treated properly by the hero regains her happiness and is wedded safely to him in the end, with the parental blessing in the offing. Otherwise it might resemble real life in some remote degree. And that would be to commit one of the seven deadly screen sins—in melodrama.

* * * *

Claire Adams, who portrays the heroine, is both good to look at and well endowed with brains. She can act, and she does so, with well-judged restraint and no little appreciation of the emotional possibilities of her part. Harrison Ford and Mahlon Hamilton both contribute effective and human portraits, and so does David Torrence as an elderly parent. The race scenes are exceptionally good, and the photography in general distinctive.

* * * *

"Lost, a Wife" at the Strand served to introduce to Montreal movie enthusiasts a ne wand particularly attractive screen actress in the person of Greta Nissen. She is a lovely, youthful blonde, who has a sound knowledge of the technique of screen acting and whose abilities are clearly such as will prove highly popular. The film tells the story of a wealthy American bachelor named Bet-a-Million Tony because he has a passion for gambling. He marries a young and lovely girl in order to win a bet, but also because he is very much in love with her. Shortly after their wedding they visit a Casino, and the husband refuses to leave the tables until his wife has gone home, whereupon she in turn refuses to go home until he leaves the tables. The result is that they both spend three days and nights at the Casino. In the end she leaves her husband, but after a year of separation they are reunited — to their mutual satisfaction and the evident relief of the audience.

Adolphe Menjou is the husband, and he gives us a studiously polished portrayal, though the role does not afford him as effective opportunities for successful philandering as most of those in which he makes a hit. Greta Nissen as the young and lovely wife is charming at all times. The settings are both picturesque and elaborate. The costumes Miss Nissen wears are striking. The titles are much better than the average, and the action moves so smoothly that the inherent improbabilities of the romance are overlooked.

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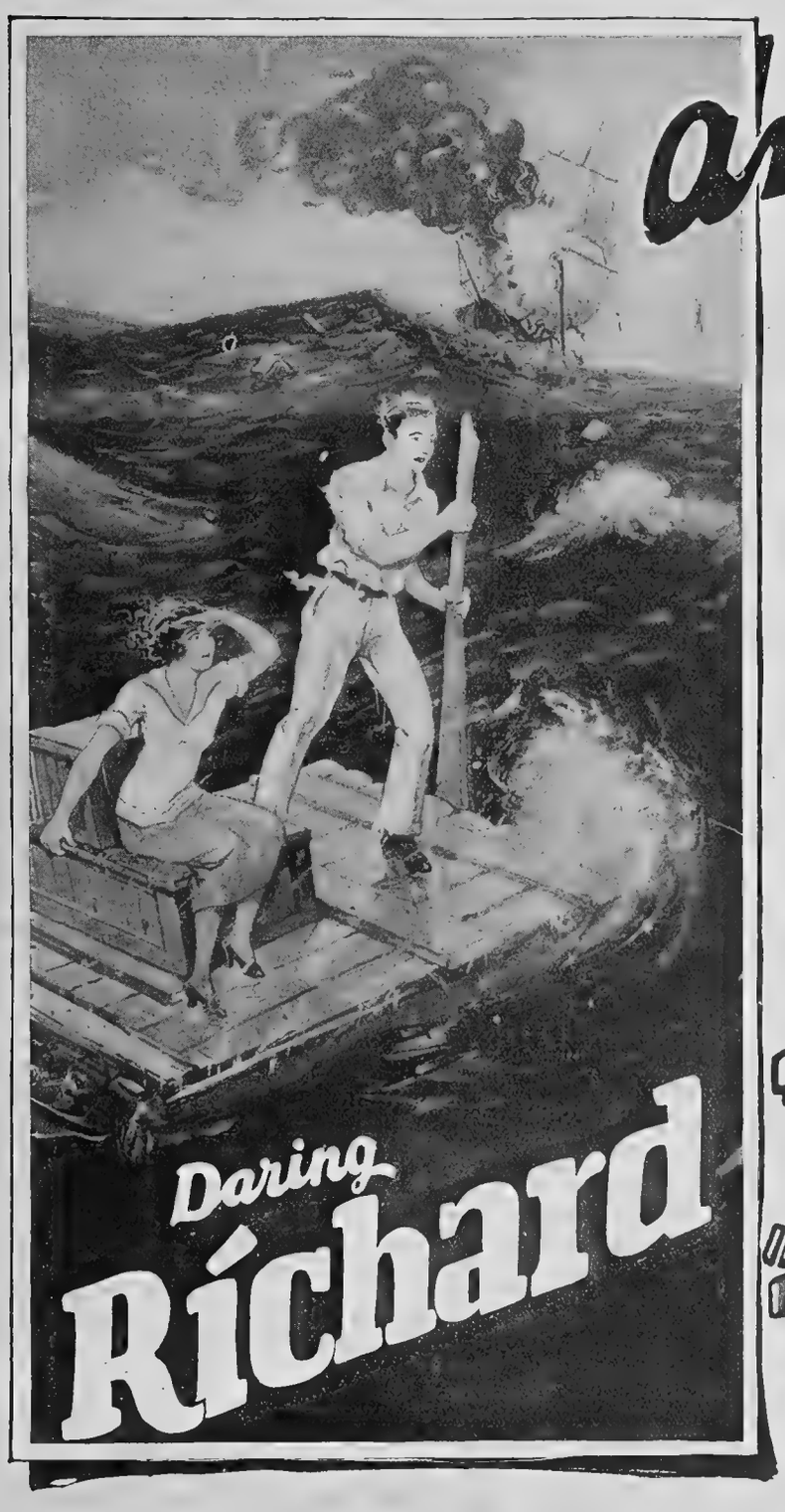

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It's Talmadge at his athletic best and your fans are going to go wild over him!

Another factor that will sell a lot of seats, particularly to your reading public, is the fact that Rupert Hughes, the eminent author, wrote all the titles for this picture!

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A Richard Talmadge Production

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Continuity by James Bell Smith

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Vol. 17, No. 21. TORONTO, CANADA September 26th, 1925

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Committee of Board Trade and Commerce Make Comprehensive Statement

WE are all familiar with the conditions that existed each buying season in the past. For years, the Theatre Owner has gone through an almost hysterical period in the matter of buying product for the new season.

Early in May of each year two of the National Producing and Distributing Companies would commence their publicity for the selling of their pictures to theatre owners and by June, year in and year out, they would have thousands of independent theatre owners signed up with contracts with almost all of the available and preferred playing time of these exhibitors and leaving little or no time for independent product of merit which might be offered with the opening of the season, or through the year. This did much to create an erroneous impression that an independent picture was just a filler-in, something the exhibitor had to take because he could get nothing else, which had the effect of detracting from the real merit of the independent product.

Each buying season was usually preceeded by a campaign of propaganda that implanted in the theatre owners' mind the idea that there would be a positive shortage of worthwhile films. The exhibitor would rush blindly in, stampeded and panicky, and tie up his play time; and too late would find there was plenty of worthwhile product. This state gradually grew worse, and a remedy had to be found. Most of the producers and distributors, national and state rights, sat idly by permitting this condition to continue, so that without any opposition from them, certain forces continued their policy of acquiring theatres, stars and directors and were very often enabled through their high-pressure sales and exploitation organizations, to merchandise or sell their mediocre product to far better advantage than the independent concerns could sell their higher quality pictures.

The idea of a questionnaire suggested itself to our committee, a questionnaire to each of the producing companies, large and small, to ascertain not only how much product they expected to offer for the season of 1925-1926, but of what classification they expected their product to consist, so in March 1925 we sent out this questionnaire and the responses were immediate, most gratifying, and most comprehensive. We learned in this way that approximately 1000 features would be available for theatre owners for the season 1925-1926. This accurate knowledge showed us most plainly that there was no possible danger of shortage. Fortified with this knowledge we laid our plans to enjoin upon theatre owners the business necessity of holding their play dates open until they could each one ascertain for himself what the market offered for his particular theatres. This proved highly successful, for more theatre owners kept their play dates open than we had thought possible. With open minds as well as open play dates we formed a Board of Trade and Commerce and a Play Date Bureau. The purpose of these to further a better feeling and a better business relationship between buyer and seller, to furnish a source of information that would benefit not only the Independent Theatre Owner who was buying, but the Independent Producer and Distributor who was selling.

On April 8th, 1925, at a meeting of the National Board of Directors of the Motion Picture Theatre Owners of America, we had the pleasure of conference with W. R. Sheehan, Vice-President and General Manager of the Fox Film Corp., H. M. Warner, and Sam Morris, President and General Manager respectively of Warner Bros., the late Harry M. Berman, Vice-President and General Sales Manager of Film Booking Offices of America, A. E. Smith and John B. Rock, at that time President and Vice-President and General Manager respectively of the Vitagraph Company of America, and R. H. Cochrane and E. H. Goldstein, Vice-President and Treasurer of the Universal Film Mfg. Company. Subsequently Independent Producers and Distributors also called upon us and laid before us the urgent need of our doing something definite to keep them in business, to keep the market open. Following a general discussion of the situation with the gentlemen herein named and the impressive need for immediate action, a Board of Trade and Commerce was formed, sanctioned and heartily endorsed by each one of the representatives of these film companies. A committee of three comprising Harry Davis of Pittsburg, L. M. Sagel of New Haven, and Sidney S. Cohen of New York was appointed by the National Board of Directors of the Motion Picture Theatre Owners of America to formulate plans and make arrangements with these companies to bring this about.

On April 20th, a conference was held with Mr. John C. Flynn of Producers Distributing Corporation, at which time he was advised of the conferences with the other film companies and the plans and purposes of the Board of Trade and Commerce. This resulted in a conference on April 22nd with Mr. Carl Laemmle, Mr. R. H. Cochrane of Universal Film Corporation, Abe Warner, W. R. Sheehan and J. C. Flynn, and an agreement was reached for the support of the Board of Trade and Commerce by all of these companies at this time.

The next day one of the companies advised it would be unstragetic at that time for them to go ahead with the plans as agreed the day previous, and two of the other companies decided they would not go ahead without this company in the arrangement. However, Mr. Carl Laemmle of the Universal Film Company felt differently about this and as announced at Milwaukee and subsequently, agreed to a whole-hearted support of the Board, financially and morally.

The Committee of the M.P.T.O.A., met with the independent producers and Distributors and were again urged to put the Board into operation, receiving their assurance of full co-operation and support. Members of our Committee addressed mass meetings of these interests at the Hotel Astor, New York, where they were commended and encouraged to continue their efforts and where there was expressed a great appreciation for the work in which we were engaged.

The Independent Producers realizing its great need had recently formed an organization for their protection and announced a convention of all producers and distributors in the United States at Milwaukee just previous to the National Convention of the M. P. T. O. A. At this meeting the plans which had been formulated, of co-operation with the Board of Trade and Commerce, were approved and ratified and a Committee of the Motion Picture Producers and Distributors was designated consisting of I. E. Chadwick, W. E. Shallenberger, A. Carlos, M. H. Hoffman, Jack Cohn and Dr. Golden, to meet with a committee of the M. P. T. O. A. designated by its National Board of Directors, comprising Harry Davis, L. M. Sagal, A. Julian Brylawski and Sydney S. Cohen, Nathan Yamins and Dave Bershon. Subsequently, there was added to this committee J. C. Ritter and W. A. Steffes. After several meetings it was agreed that financial support of a very substantial nature would be given to this Board of Trade and Commerce for the purpose of having paid representatives in each film centre throughout the United States and Canada as the point of contact in the field between the theatre owners and the independent producers and distributors. The committee met with other producers and distributors including Mr. Laemmle, Mr. Cochrane of Universal and Mr. Joseph Schnitzer of Film Booking Offices who agreed to co-operate also and render their financial support in our plans.

The report of the entire conferences of the Board of Trade and Commerce was made to the National Board of Directors and the Executive Committee of the M. P. T. O. A. at its joint session the day prior to the opening of the general convention at Milwaukee, and received their unanimous sanction, approval and endorsement for all the activities and negotiations conducted. A splendid report was also made to the convention by Mr. A. Julian Brylawski and enthusiastically received and ratified. The formation of a Play Date Bureau was thereupon suggested, having for its purpose the mobilization of Play Dates, and particularly the withholding of the play dates of the theatre owners of America at that time from those sources who were using moneys from such play dates for the destruction of the independent forces in the Motion Picture Industry.

Thus was the Play Date Bureau promoted for the purpose of stimulating Independent Production, popularizing Independent product with exhibitors and creating a more vigorous Independent trade between Independents; and for the preservation of the Independent units in the Motion Picture Industry.

The Play Date Bureau has fulfilled that for which it was promoted. By virtue of its pledge cards it has acted as a sales resistance. Theatre Owners are buying more sensibly and in a more business like manner than ever before. They have diversified their programs by a wider range of buying and the results will be and are being shown at the Box Office. But the Play Date Bureau, while a living, breathing, working entity, has no mystic or magic powers. It cannot by the mere pressing of a button cause battalions of play dates to issue forth as water from a faucet all ready and prepared for the Independent Distributor. Worthwhile things are not gained that easily.

"The Lord helps those who help themselves." The Play Date Bureau did not attempt to make pictures, nor sell pictures to exhibitors, nor to the public.

The Play Date Bureau is an intelligence or publicity station. It helped Independent Producers and Distributors to help themselves; it has made the first move. Independent Producers and distributors

(Continued on Page Four)

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CANADA'S
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TRADE PAPER

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Picture Digest

General Manager and
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THERE has been so much controversy in connection with the Board of Trade and Commerce, that we welcome this complete report from the National Committee of the M.P.T.O.A., published on page four of this issue. Pioneer movements are always subjected to criticism. The introduction of a Play Date Bureau for the stimulation of Trade between Independents, following a mobilization of Play Dates, is not only a clarion call of an united Independence, but a movement of which even those Interests, blinded in the Maelstrom of a Desire for Power, will some day say with us, "It saved the Industry since it kept alive creative activity."

It frequently happens that big enterprises, moved by the growth of their particular Interests, plunge ruthlessly into a policy of expansion which means the extermination of other smaller enterprises which "get in the way." This is the "wrong method" of building. *Any company in our business can easily dominate the market providing they have the product.* The process of extermination is not necessary, it is a destructive policy, whereas the policy of making "Better Pictures" is constructive, it leaves the market free for competition and sustains and nourishes an Industry which must retain its Independent angle in order to survive. Board of Directors are not as a general rule psychologists, they are financiers, interested solely in making each dollar pay a dividend to themselves.

Into motion pictures came men educated perhaps in the financial world which deals with those necessities, or luxuries of life which find a market according to the demands of the people, but trading in entertainment is on quite a different plane. Try as you may, you cannot make it just solid business, it slips through your fingers like winged dollars, for its body is like the human entity, made up of flesh, mind and spirit.

Double Cross Diplomacy

IT is a pity that there is so little trust in our Industry and so much mistrust. The term "double-crossing" appears to be a favorite expression and I regret to say that it is one of the most popular of pursuits. Its inspiration actuated by a desire for the improvement of one's own interests regardless of any moral obligations which may be involved.

Now it appears to me that one can protect their interests without the necessity of this kind of diplomacy. That adult men should be grown-up enough to sit around a table and discuss those conditions which are favorable or unfavorable without any wire-pulling. That the various units in this Industry should find out clearly JUST WHAT THEY WANT and having discovered what it is, combine to get it. Why state you are interested in a movement, or an organization when you are not? Why be termed a "double-crosser" when you can avoid such a designation by having the courage of your own convictions, to stay out, or stay in anything you believe in, be honest, no one will object to a frank statement of a position. We cannot all think alike, but everybody has an objection to a "double-crosser" because it is in his blood and he will not play the game square with anybody, or at any time, he is first, second and last for his Little Self only.

The Play Date Bureau has developed, or should I rather say many "double-crossers." There is no necessity for this. The Play Date Bureau was established for a specific purpose, being an experimental proposition it should have been given a big chance to make good. Having received the approval of the delegates, they should decide whether it is expedient to continue its operation.

Its policy was constructive, its propaganda directed toward keeping the Independents in business. IT DID NOT ADVOCATE THE DESTRUCTION OF ANY UNIT IN OUR INDUSTRY. It sought to establish a balance of trade where, through the prosperous activities of many units, this business should normally expand. No one in our Industry is altogether wrong or altogether right. It is for us to eliminate the "wrong" in all of us and establish the "RIGHT." We can do it if we will eliminate the "double-cross" diplomacy.

If we will be satisfied to take our place in the scheme of things whether that place is important or non-important. It is with us, our own abilities, our own fairness where our place shall be. Empires become all-powerful, empires, the very same which ruled over the destiny of hundreds of millions, totter into decay. Big enterprises build up Control; and these too, even as it has transpired in our day, pass away. It is curious this irresistible urge to establish Absolute Monarchies of wealth and power. But I daresay considering the story of Lucifer's fall we should be sorry for the Lesser Devils who have a similar ambition without the distinction of being a Lucifer. In the meantime, let us develop enough foresight to understand what is good for us. The us is inclusive, because you cannot have an advantage in this Industry without that advantage being common to all who are interested in your particular branch of endeavor.

The flesh or physical attributes of our business we can regulate, pigeon-hole as it were, but when we step into the realm of the mind, who can saddle the steeds of imagination, who can curb the aspirations of the spirit, or even begin to understand its impulses?

So it is with this Industry of ours, its units are like a tapestry, woven of many coloured threads and following presumably one design, but observe it more closely and it is the background for many individualistic creations.

—RAY LEWIS.

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Ten Releases for F.B.O. On the October Programme

"Keeper of the Bees" Heads the List Which Includes the Sixth Thomson Production.

The increased activity of the F. B. O. permits this distributing company to boast of no less than 10 releases on its chart for the coming month, four of which are feature productions and the remaining six short subjects.

"The Keeper of the Bees," a Gold Bond picture, heads the list. "The Keeper of the Bees" was one of the novels written by Gene Stratton-Porter before her tragic death in California last summer. The story ran serially in McCall's Magazine, and was published in book form early in September. James Leo Meehan, Mrs. Porter's son-in-law, transferred the story to the screen. The cast is headed by Robert Frazer in the title role, with Gene Stratton, Clara Bow, Alice Mills, Martha Mattox and Josef Swickard in support. "The Keeper of the Bees" is F. B. O.'s most imposing contribution to the 1925-26 season, inasmuch as it is estimated that the story will have been read by over 10,000,000 persons before it reaches the screen. "The Keeper of the Bees" will be distributed on October 18th.

The sixth Thomson production, tentatively titled "All Around the Frying Pan," based on the well known magazine story by Frank Richardson Pierce, will also be distributed on October 18th. The famous Alturas Rodeo, a cowboy round-up of national reputation in Northern California, was filmed in its entirety by the Thomson troop for the production. Fred and his horse, Silver King, were an integral part of the actual rodeo.

The next Texas Ranger production starring Bob Custer, as yet untitled, will also be distributed on October 18th. This is the first Independent Pictures Corporation production under Custer's new contract with the distributing company.

Maurice B. "Lefty" Flynn, under the direction of Harry Garson will complete "Heads Up," a comedy melodrama laid in South America, in time for release on October 25th. The story comes from the pen of A. E. Barranger.

The short subjects are headed by "Three Wise Goofs," the second Standard Fat Men Comedy, in which "Fatty" Karr, "Tiny" Alexander and "Kewpie" Ross, the three fattest men on the screen, are featured. "Three Wise Goofs" comes from the Joe Rock Studios, and will be distributed on October 4th.

The same day will see the distribution of a one-reel novelty from the Bray Studios, as yet untitled, featuring Dinky Doodle. Walter Lantz, the famous cartoonist, acts in conjunction with the cartoon characters he creates.

"—Or What Have You?" the third episode of "The Adventures of Mazie," starring Alberta Vaughn, will be released on October 11th. "The Adventures of Mazie" come from the pen of Nell Martin and originally appeared in Top Notch Magazine Larry Kent, Kit Guard and Al Cooke support Miss Vaughn, while Ralph Ceder is directing.

A Blue Ribbon comedy as yet untitled, starring Alice Ardell, Joe Rock's latest Paris importation, will be shown to exhibitors on October 18th, while the third Bray cartoon, also untitled, will be released on the same day.

"Mazies Won't Tell," the fourth episode of the Mazie series will be distributed on October 25th.

Board of Trade and Commerce Committee Report

(Continued from Page Two)

are carrying on and must continue to carry on. The Play Date Bureau has and will continue to strive to restrain the mad stampeding of previous years. It will help to have play dates held open. It makes the Independent Distributor's golden opportunity, and he is a poor business man indeed if he doesn't grasp it firmly with both hands. The Play Date Bureau afforded him the opportunity of placing his product advantageously in the theatre owner's play time which it, the Play Date Bureau, helped to keep open.

But the Play Date Bureau is not his salesman to sell his product for him; nor his booker to put his product in on these open dates. If these open dates are worth procuring by the Independent Distributor—and God knows they are—they are worth going out after aggressively.

The Play Date Bureau had as its inception a purely protective urge. A desire tinged with no more selfish motive than the common interests of all Independents.

The Play Date Bureau has as its purpose the inflexible will to instill confidence in Independents; confidence to go ahead without hindrance and to make the best pictures they know how—confidence that having the product available, ample play dates will be forthcoming—confidence that the theatre owner may look to the entire market for product of worthwhile quality, instead of some two or three concerns.

Theatre owners have kept faith; The year 1925-26 will bring to the independent producer and distributor the greatest volume of business he has ever had. Evidence of this had already been given to us by these producers and distributors. The jury is still out for its final verdict. We are living too close to the situation to fully appreciate its beneficial results, not only for the independent producers and distributors but for the independent theatre owners. 95 per cent of the box office attractions of this year will be found to come from independent producing forces. Producers must continue to provide quality product at fair prices, sold under a fair an equitable contract with business service by way of joining with the theatre owner in intelligently exploiting the product to the public.

We independents—producers, distributors and theatre owners, are engaged in

(Continued on Page Six)

CHANGE OF ADDRESS

On and after October 1st, we will be located on the Ground Floor at

258 VICTORIA STREET

where we will be better able to take care of the many wants of our friends and customers.

Our line of Superior Theatre Equipment and Supplies will be carried as usual, and we will be in a position to still further improve our famed excellent "Service."

You will find a reminder card inserted in this issue of the "Digest." Hang it up in a prominent place so that you will neither forget us nor our new address.

The Coleman Electric Company

258 Victoria Street Toronto (2), Ont.

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Pictures in Toronto

By HECTOR CHARLESWORTH

It is a far stride from the aristocratic Elizabethan adventurer of "The Sea Hawk" to a husky New York cop, but Milton Sills covers it in "The Making of O'Malley." The play is an ingenious compilation of old fashioned "apple sauce" or hokum based on the familiar motto that love levels all ranks. O'Malley is a super-cop in his ability to scrap with unequal odds, and performs prodigies of valor in man-handling the enemies of society. So far so good, there are lots of fine fellows of that type in every city. But it is not once in a blue moon that wealthy heiresses fall in love with them except for reasons best defined in the books on psycho-analysis; and in that case they hardly make suitable wives. For the consumption of the initiated the scenario writer has made an idyl of the love of an idealistic maid of wealth and the cop. With her ample means and personal charms she has no difficulty in raising him to a higher social and intellectual level. Sills of course looks extremely well in uniform, and Dorothy Mackail is physically worthy of his attentions, and there are several competent performances of minor characters.

* * * *

Contrary to what the heralds of "Soul Fire" assert, "Great Music," Martin Brown's drama on which this film play was founded, was a failure when produced in New York in August, 1924. The musical phases of it were jeered at by leading critics and its turgid emotional episodes did not carry conviction with the general public. Many episodes have been added in converting it to screen purposes but they do not improve it much from the standpoint of common sense reality. The main purpose of the producers seems to have been to provide a juicy role for Richard Barthelmess, unctuous with appeals to feminine sympathy. Audiences which in their hearts simply adore jazz are asked to shed tears of sorrow over the sad fate of a youth who is offered large sums to "protitute" his artistic soul by composing that form of music. Eric Fane's dislike of money and the troubles he endures to escape its being thrust upon him are almost inhuman. Nevertheless "Soul Fire" presents other elements of novelty; as in the ingenious devices by which a sugegstion of the various movements of the great symphony Eric finally writes, are presented on the screen. Jazz has been accused of many things but not before of having made a young musician a wanderer on the face of the earth. Eric is supposed to flee not only from jazz but from commerce and bank accounts also, and his adventures in Paris, Port Said and in an island of the South Seas, where an illiterate child wins his love, are assuredly picturesque. Richard Barthelmess strikes the key note of exaggerated sorrow which the role requires. Carlotta Monterey, a very gifted actress, is a really tempting temptress; Bessie Love is the ingenuous maiden of the Pacific and in a lengthy cast are included such admirable veterans as Effie Shannon, Lee Baker and Gus Weinberg.

* * * *

BOOTH TARKINGTON'S film "The Man Who Found Himself" is a good deal more melodramatic than most of his novels, in which he, as a rule, avoids strenuous scenes so far as possible. In spirit "The Man Who Found Himself" is real old-fashioned "Ticket-of-Leave-Man" stuff, though placed in an American small town locale. His Hero, Tom Macauley, son of a prosperous private banker, accepts the farce of going to prison for the offences of his brother, in order to save "the honor of the family." But he breaks out again when he learns that the girl who had promised to marry him is about to marry the man whose villainy is responsible for his predicament. Then he goes back to prison once more, a very disillusioned man, the kind prison makes permanent criminals of. With some distinction, Mr. Tarkington works out a scheme of regeneration. It is all very sentimental but has same effective emotional crises. Realistic interest is imported to the play by pictures taken within the walls of Sing Sing penetentiary, with genuine convicts to fill the scene. The cast is excellent. Tom Meighen, who plays the hero, is very ingratiating; and Virginia Valli is genuinely appealing as the perturbed heroine. A young Toronto boy, for a few years resident of Los Angeles, Frank Morgan by name, makes good in a subsidiary part. The cast is remarkable for the number of notable actors of the spoken stage who play subordinate roles. For instance there is the beautiful and gifted Lynn Fontaine, a great favorite on Broadway; the noted English leading man, Norman Trevor, and the one popular star of Cohan farces, Victor Moore, as well as Ralph Morgan, Charles Stevenson and Julia Hoyt, all with established reputations in other fields than the movies.

* * * *

It is said that the same plant and outfit which were utilized in the making of "The Covered Wagon" were drawn upon in the production of the film "A Son of His Father." It is a picturization of a story by the man, whom I have reason to believe is the "best seller" among American fiction writers, Harold Bell Wright. I have never had the pleasure or pain of reading one of this author's novels but in this he employs the time honored mechanism of a brave hero, a faithful heroine, and a villain who sees to it that true love shall not run smooth, and is a consistent worker at that job. All this has the "wild and wooly' for its background after the manner of the Zane Grey films. An important feature of "A Son of His Father" (which seems a rather obvious title, for nature has decreed that every babe that's born alive must have a father of some kind whether he discloses himself or not) is to be found in its rampant horses, some of which are magnificent brutes. Their performances impart a thrill to mast spectators. Where there are horses it follows that there must be horse-thieves. Horse-thieves are an indispensible adjunct of Western plays; without them they could not exist. The horse-thieves in this piece are sufficiently active to meet all requirements. The part of the tried but faithful heroine is pleasingly presented by Bessie Love and Warner Baxter makes a brave figure as the hero, "Big Boy" Morgan. Raymond Hatton is as usual excellent, and such able film actors as Carol Stockdale and Walter McGrail also figure in the cast. The picturesque photography is the real source of interest, though.

Daughter of M. Gebertig Marries Norman M. Snider

The Digest offers its congratulations to Mr. Norman M. Snider on securing such a piquant bride in the person of Edith Yetta Gebertig, daughter of Mr. and Mrs. M. Gebertig of Toronto. The marriage took place on Monday, Sept. 7th, several hundred guests attended the reception in the Pompeian Room of the King Edward Hotel, Toronto .Mr. Snider is what may be termed a "man's man;" and we also congratulate the mother and father of the bride on the happy addition of such a son to their family. Mr. M. Gebertig who is the owner of the Bluebell Theatre, Toronto, is an ardent member of the M. P. T. O. and has always interested himself in Exhibitors' organization.

Before Buying Pictures Read The Digest Advertising Pages.

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"The Phantom of the Opera" Playing to S.R.O. at Astor

"THE PHANTOM OF THE OPERA" Universal's spectacular mystery-romance starring Lon Chaney, is proving a sensation. After having opened at the Astor Theatre Sunday, September 6th, with a brilliant premiere, it has been selling out for every performance.

Despite the fact it opened on the Sunday before Labor Day and on a day marked with rain storms which drenched the crowds that thronged to the theatre, it sold out Labor Day. then repeated on Tuesday after Labor Day, usually a poor entertainment date, and followed the remainder of the week with a succession of S.R.O. performances.

This record is all the more remarkable because of the unusual weather which prevailed all the week. It was the hottest mid-September ever recorded at the U. S. Weather Bureau in New York City, the records of which go back to 1890.

Universal officials and executives are jubilant over the showing "The Phantom" is making and herald it as a greater box-office attraction than "The Hunchback of Notre Dame" or "The Storm." To date "The Storm" holds all Universal booking records, having played in more than 8,000 theatres.

There is no doubt but that Carl Laemmle in picking "The Phantom" has again correctly judged the American film public.

The picture looks good for many weeks at the Astor according to present indications. Universal is all set to keep the picture in that house as long as bookings are open. This will mean a run well into the Fall.

The success of the picture in New York already is having a marked influence on out-of-town bookings, Universal reports. Theatres and theatre chains all over the country are being signed up for Fall presentation of the spectacle-drama, and booking figures indicate that the picture will do an enormous volume of business between now and Christmas.

Arrangements are being made by Universal to reproduce the elaborate presentation and prologue as used in the Astor Theatre in other houses, in key cities, when "The Phantom' is presented.

"The Fool" For Run Regent, Ottawa

The first special screening in Ottawa, Ontario, in many weeks was the showing of the Fox feature, "The Fool," before an invited audience at the Regent Theatre late on Thursday evening, September 10, under the direction of W. J. Stewart of Toronto, representing the Fox Film Corporation. Members of the City Council, clergymen, Government officials, newspapermen and many others were present. "The Fool" opened its regular run at the Regent on September 12. Mr. Stewart was formerly manager of the Tivoli, Photodrome and other Toronto theatres. Leonard Bishop is manager of the Ottawa Regent.

W. B. Sherman Sued for Divorce

Divorce action has been started in Minot, North Dakota, by his wife, Marjorie Sherman, against W. B. Sherman, once a well-known theatrical magnate in Western Canada, and now proprietor of a novelty shop in Regina.

Mrs. Sherman is asking absolute divorce, custody of her son, William, and alimony. Desertion and non-support are charged, and papers for service on Mr. Sherman have arrived in Regina. Mrs. Sherman married W. B. Sherman, she stated in her claim, in September, 1915, at Bowbells, North Dakota.

Ray Tubman Thrills Calgary Marrying Louise Kettleson Mystic Hour of Twelve

There was quite a bit of excitement in Calgary, Alberta, theatre circles when Ray Tubman, manager of the Palace Theatre there and formerly of Ottawa, figured in a hurried midnight marriage to Miss Louise Kettleson prior to catching the 2 a.m. train for the east to assume the management of the Orpheum Theatre, Fort William, Ontario, to which he had been appointed by Famous Players Canadian Corp. Mr. Tubman is a former famous Canadian athlete, football player and canoeist.

Board of Trade and Commerce Committee Report

(Continued from Page Four)

a mutual quest; we are climbing the heights towards business freedom. These heights cannot be scaled in a day nor a week nor a year. It is true we have made flattering progress, but we are still toiling upward; not yet is it our lot to pause and rest and say "well, that's that." We must rather put new effort into our climb and concerted effort. The Play Date Bureau, as has been pointed out, has this modest record of achievement. It has helped keep more play dates open for diversified bookings than ever before in the history of the Industry. By its honest, fearless and sincere propaganda it has created an interest in the principles of Independence and Independent pictures that has never before existed. This interest has enabled Independent Producers to go ahead with a confidence that they have never known heretofore to make "bigger and better" pictures. Through the medium of its questionnaire, it has chartered the scope of the film market in a definite and comprehensive manner. Through its pledge cards it has created a desire—yes, almost a sense of duty or obligation—to book Independent films of quality on the part of men, who for years have looked upon Independents as taboo. These are concrete and definite accomplishments, but they are only beginnings: for them to be carried through to successful fulfillment requires that all shoulders be put to the wheel. No one man, no matter how willing he is can fight the world successfully. No one, two or few of us can properly do the work that requires the genuine co-operation of producer, distributor and theatre owner, equally sharing the responsibility of fulfillment.

Federal Trade's Changes Against Famous-Players Lasky Admitted in Report

Chief Examiner E. C. Alvord, of the Federal Trade Commission of the U. S., made public that the facts set forth in the evidence, sustain the charges of the Commission against the Famous-Players Lasky Corporation and the numerous companies named in the complaint. The various picture interests represented, including Famous Players-Lasky, are Realart Pictures Corporation, Stanley Company of America, Southern Enterprises, Inc., Ernest V. Richards, Jr., Stephen A. Lynch, Jules Mastbaum, Alfred S. Black, Adolph Zukor, Jesse L. Lasky, Saenger Amusement Co., Black New England Theatres Inc.

The original complaint was filed in Aug. 30th, 1921. The amended form, issued Feb. 14th of 1923. The specific charges being that the respondents had and were conspiring together in an attempt to monopolize the Industry by getting control of the theatres by ownership, or lease, or by block booking, and by the use of unfair methods of competition compelling the exhibitors to take the respondents pictures and preventing their competitors from selling the exhibitors their products.

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W. Gavazzi King Declares Independent Producers May Be Sheet Anchor

Secretary of the Kinematograph Exhibitors' Association of Great Britain and Ireland Declares "Death of the Independent Producer will be the Funeral of the British Exhibitor."

We take great pleasure in introducing to our readers Mr. Gavazzi King who was one of the British delegates to the M. P. T. O. A. Convention at Milwaukee and who convinced "Fair America" that the British may be conservative because they have an abundance of knowledge to conserve, by making "the-after-dinner" speech of the evening, during the banquet at which over a thousand persons were present.

Mr. Gavazzi King's article appears under the heading of "The Independents' Opportunity" in the Aug. 27th issue of the Kinematograph's Independent Number, the Kinematograph is England's leading Trade Journal.

—ED.

"THE word "independent," which has as many shades of meaning as the colours of a chameleon trying to adjust itself to the intricacies of a Scottish tartan, has only one shade of meaning in this issue of the *Kine*.

"To be independent is to stand upon your own big feet, and incidentally upon those of anyone else who happens to be in the way. To be dependent is to rely upon others.

"The *Kine*, is making a demonstration in favour of film independence.

"I am with it all the way.

"When the exhibitor exchanges his independence for dependence upon even the most benevolent of Monopolists, either actual or only in the making, he will open the door wide to settled and stereotyped mass production at once, the present commercial saviour and future curse of America.

"The Independent Exhibitor if he wishes to remain in the business, must grip hold of the Independent Producer. Even if he is not mightily concerned to remain long in the business, but wishes to make profits whilst he is there, he must look to and encourage in every way possible (short of block-booking) the Independent Producer.

"*The death of the Independent Producer will be the funeral of the British Exhibitor.*

"There are fifteen well-known Independents in America who promise —I had almost written threaten — to produce 400 pictures this season and quite a number of others who will turn out another 150 to 200. This is more than double the output of the mass producers.

"There is not much to choose between an independent 'dud' and a mass-produced 'dud' — and they all make them — but if the Independent Producers only serve (and this is putting it at the very lowest) to maintain competition, they are the best friends of the Exhibitor.

"They can do more. They have in them the same potentialities of success as other firms that have grown from small beginnings. To be a millionaire in America seems to demand that you must have begun life as a newspaper boy and started with only one dollar (your own if possible) — and, of course, all the Independents may not have achieved that distinction, but there is still time to remedy the omission.

"I have said the Independent Producer can do more. If the threatening clouds which are on the horizon should break and the storm envelop us, the Independent Producer will be the sheet-anchor which may yet save the ship from drifting on the rocks.

"On this side we can help them along, and we should, not from benevolence but sheer self-interest.

"I wish them all the best of luck."

"The Ten Commandments" Enjoys Three Weeks' Run Regent Theatre, Ottawa

The longest continuous run for any film production in Ottawa, Ontario, was the recent engagement of "The Ten Commandments" at the Regent Theatre where it played for the three weeks ending Friday, September 4. Numerous pictures have had runs of two weeks in the Canadian capital but this is the first time that a feature has played the third week. Leonard Bishop, manager, did not use any special advertising outside of newspapers, until the start of the last week.

Manager J. M. Franklin Bids Mother "Last Farewell"

While 2,500 people were enjoying the presentation at B. F. Keith's Theatre, Ottawa, Ontario, Friday evening, September 11, a chapter of sorrow was being unfolded within the theatre walls, Manager J. M. Franklin having received a telegram from Detroit, Mich., to the effect that his mother, 70 years of age, had just died. With all haste Mr. Franklin proceeded to the railway station where he managed to catch the night train for Detroit. It was only two weeks before that Mr. Franklin had paid a visit to his dear mother in Detroit when he ascertained that she was in poor health. During his absence, the Keith house was under the charge of Roy McDonald, assistant manager, formerly of Halifax.

Donat Paquin Advertises Fine Theatre Projection

It is not very often than an exhibitor makes a special claim for the particular projection at his theatre but such is the case in Hull, Quebec, where the large Laurier Theatre, which is owned and operated by Donat Paquin. In newspaper advertising recently, Mr. Paquin has been making the statement, "We have the best projection in Canada" and he has been inviting patronage on this account.

The Laurier was overhauled, remodelled and re-equipped during the past summer and one of the new features was quite a bit of new projection equipment. Mr. Paquin is now telling the world about it. The Laurier has a fine new orchestra under the direction of Rene Marier, a well-known musician, and features are being presented with both French and English titles. Programmes are changed twice weekly. During the week of September 13, the features were "Broken Laws" and "One Year to Live." Mr. Paquin, who also owns the only other theatre in Hull, the Eden Theatre, is strictly an independent.

H. M. Thomas Returns to Winnipeg

H. M. Thomas, western divisional manager of Famous Players Canadian Corporation, Winnipeg, returned from Toronto, Sept. 8 where he had been arranging for pictures with the head office. Accompanying him back was Maurice Milligan, Canadian manager for Paramount, who formerly lived in Winnipeg.

WANTED

Wanted soon about 350 Theatre Seats, Four Exit Light Boxes, Two Pyrene Fire Extinguishers, Screen, Tickets Chopper.

V. CRICHTON,

BOX 44, - - CHAPLEAU, ONT.

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If ever a super-western picture was produced

"The Calgary Stampede"

IS IT!

with

HOOT GIBSON

This is the Picture made at Calgary during the
Stampede and Jubilee
On Pre-view Screenings

Hard boiled critics have acclaimed

"The Calgary Stampede"

One of the Season's Big Pictures.

Canadian Universal Film Co. Ltd.

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 22. TORONTO, CANADA October 3rd, 1925

"Spotlight Ray" Has a Focus on the Box Office

She Says, "Some Class" Reviewing Our Independent Releases

"Mine With Iron Door"

"This **Harold Bell Wright story,** properly exploited, ought to prove **one of the best attractions of the season.** The best out-door picture of its type we have ever seen." Spotlight—Class B—Issue of April 4.

"His Master's Voice"

Theatre owners can confidently promise first rate entertainment in this picture, which offers many exploitation angles also.

Spotlight—Class B—Issue of Sept. 19th.

"American Pluck"

"This is a fine, fresh, spirited melodrama of the action school, and where such pictures are in demand, **can be put over to good advantage if properly exploited."**

Spotlight—Class B—Issue of Aug. 22nd.

"A Fool and His Money"

"Taken from a popular novel by George Barr McCutcheon, this proves to be a fine, breezy bit of entertainment. **This is a big time entertainment and worthy of all the exploitation you can give it."**

Spotlight—Class B—Issue of June 20th.

The Criticism from exhibitors who have played **"The Unwanted"** is **"Where can we get another picture like it?"** This is a **"Natural" business-getter.**

INDEPENDENT FILMS LIMITED

Head Office—

21 Dundas St. E. **Hermant Building** **Toronto, Canada**

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY, LIMITED

259 SPADINA AVENUE, TORONTO

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What's Wrong With the Public?

WE have heard so many versions of "what's wrong with the Movies" that it might be interesting to take a survey of some of the artistic financial flops in order to discover what is wrong with the public which attends movies.

Let us go back to Fox's "Queen of Sheba" directed by Edwards and which forever identified Betty Blythe as the Queen among movie stars. This picture is said to have cost about $500,000, but despite the beauty of the production and its sensuous appeal, it did not register the financial success it deserved. "The Daughter of the Gods" with Annette Kellerman which preceded it, was also a great financial disappointment to Fox.

Following the tremendous success of "The Birth of a Nation," D. W. Griffith, whose name has become synonymous with successful productions just sufficiently different from other successes in quality to make Griffith an outstanding figure in our Industry, gave us his production of "Intolerance."

Filmed two years in the War, this picture costing around $300,000, did a gross business of about $600,000 and although satisfying the director's ambition to present the screen with an Immortal motion picture legacy, it turned him in no profit in dollars.

"Broken Blossoms," "Isn't Life Wonderful?" and "America" too can be added, as receiving the endorsation of the press in general and those who believe in the Art of the screen as disappointing to Griffith from the box-office angle.

Cecil B. De Mille's production of "Joan the Woman" with Wallace Reid and Geraldine Farrar gave the producer only a minimum profit, although critics have said it far surpasses his direction of "The Ten Commandments" which appears to be rolling in the shekels.

Thos. Ince was also among our producers who were ambitious to do something big, unusual and he gave us his message in "Civilization," but unfortunately the message of Peace in the time of War propaganda was as popular as Ford's peace ship; and what might have been profitable to-day as a production failed probably because the mood of the public was not receptive.

Charles Ray spent his last dollar following the big picture idea with "The Courtship of Miles Standish," but this together with what is considered a gem of a picture, another Ray "The Girl I Love" gave Charles heart-aches instead of dollars.

Chaplin's "Woman of Paris" must have been an eye-opener to Charley. The Industry received it with open arms and even those who usually go to the movies to scoff, remained to pray. Did the picture establish box-office records, ask Charley and he will say, "It was no Gold Rush."

Lubitsch's "Marriage Circle" was another heart's balm to the lovers of Better Pictures but like "The Last Laugh" its very artistry appears to have been its point of defeat. In connection with "The Last Laugh," the financial failure of this masterpiece affords much room for thought when producers are considering what kind of pictures to produce.

Perhaps no picture had such a phenomenal send off as "Foolish Wives" and perhaps no picture proved a greater shock to its promoters. Universal are said to have expended about one and a half millions on the production, but it may have been the public expected "the impossible" from the exploitation and witnessing just a fine picture, the advertising by word of mouth dampened the ardour of the public who might have been interested enough to pay for the pleasure of seeing.

George Arliss in "Disraeli" is also credited with establishing friends for the manager of the theatre, but these were from the select followers of Arliss and Disraeli and were not of a sufficient number to register profits.

Barrie's "Sentimental Tommy" was another financial flop, "The Beggar on Horseback" will be another, "Grass" and "Romola" augmenting the list. Nazimova contributed her share with "Salome" and "A Doll's House" while Europe contributed "The Cabinet of Dr. Caligari" and "The Golem," pictures of a superlative degree, but evidently not what the public wants sufficiently to give their producers a substantial profit.

Mary Pickford and a few of our other world-renowned stars presented "The Salvation Hunters" which they considered might be another "Miracle." It was in that it proved miraculous that such fine material should be obliged to go a-begging. One could record "Kismet" with Otis Skinner as among the expected successes; and yet as I remember "Kismet" it was not produced to its best advantage, nor was Skinner as appealing on the screen as he is on the stage.

Prize financial fiascos register "In the Palace of the King" under the direction of Emmett Flynn and "Greed," "Monsieur Beaucaire" with the Sheik Valentino must be crowned as the greatest sure-fire failure. The bets on it within the Industry made it the favorite, but Valentino did not comeback, the ladies fickle in their mood toward lovers had evidently forgotten how they annoyed their husbands and brothers in their adoration of this "sheik" and even seeing him all "dolled up" in laces and furbelows did not rekindle the old thrill.

These are only a few of the Better Movies which editors write about enthusiastically in relationship to the progress of the screen. That they, with but a few exceptions, were unusual pictures is evident to anyone who knows an artistic effort when it is presented. Why did they fail while "Over the Hill" made even William Fox, who is accustomed to counting profits, laugh long and loud, is a study which every producer could make to his profit. There is evidently nothing wrong with the pictures, but something radically wrong with the public, if one can count it a misdemeanor not to appreciate the artistic. I have often thought that these outstanding pictures of a superlative art atmosphere should not be presented in the usual way. There should be as much difference in their publicity and exploitation as there is between their appeal and the general run of good pictures. The audiences that stay away from the mob-appeal pictures should be reached for these special ones.

How are you going to reach them? This is the question which should first concern producers who are ambitious to produce Art and not Hokum, to make profits not working entirely for the glory of Art.

—The Rube From Canada.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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Sex-Appeal Screen Subtleties

COMPARISONS are credited with being considered odious, but at times they are so obvious that we are forced into a comparison.

In viewing "The Wanderer" and "The Merry Widow" I must compare the work of the two directors from the standpoint of "putting over" facts of life subtly, artistically; and if finesse, human values, delicacy of handling a theme bordering upon risque situations are the values by which we make comparison, then I must crown Von Stroheim the victor over Raoul Walsh.

Upon occasion Von Stroheim's sense of humour and realistic interpretation upon the screen has become a surgeon's scalpel; and since some ladies have a habit of fainting on the sight of "blood," that is preferring caviar to garlic when they seek the "spice of life," Von Stroheim has offended their sense of good taste. You see a "shingled head," cigarettes and "jazz" may make a different feminine externally, but the old dragon of femininity the "eternal feminine" still is there; and to this "eternal being" you must appeal if you care about your box-office.

I am not here referring to any bad taste displayed in "The Merry Widow," in this production the art of Von Stroheim consistently remains a gentleman. Incidentally this is not a review of either picture which we will take care of in an issue of The Digest, but just a short commentary on the passing show of pictures.

In "The Wanderer" Raoul Walsh, its director, gives (Greta Nissen) "Tisha" an apple to bite upon as the prodigal son approaches her. Having established "Tisha" as a harlot previously; and the prodigal son's call upon her precipitated by but one impulse, why make her coyly bite upon an apple, it is unnecessary and as bad as an anticlimax. "Tisha" from the start used "cave-man tactics," why lug in an incident associated with the innocence of the First Eve?

Von Stroheim handles a seduction situation much more subtly although in his story the seducer is the "male of the species." Here is a bit of seductive artistry. The heroine, "Sally O'Hara" (Mae Murray) who by the way should forever bless the name of Von Stroheim for showing her how lovely she can be in repose and how effectively she can register in work which has poise and restraint, is given a title in which she declares that she

(Continued on Page Four)

Lubitsch Among Big Men

MAXIMILIAN HARDEN in the September issue of "Vanity Fair" has an interesting article in which he touches upon the Jewish problem in Germany, citing it as quite different from that in other countries. This article relates itself to our Industry in that he states, "The Jewish population of Germany does not amount to even one per cent of the whole, and is altogether out of proportion to the number of Jews dominating finance, the press, commerce, the bar, science (particularly medicine), the theatre, the moving picture and other branches of Industry and Art."

"In the new Germany, it happens that certain Jews are the most notable personalities, such men as Professor Ehrlich (Salvarsan '606'), Habert (artificial fertilizer and poison gas), Einstein (relativity), Borchardt (the surgeon who was called by Lenin and who saved the present writer's life by an operation on the head after an attempted assassination), Wasserman (Syphilis tests), Gundolf (the historian of world literature), Bonn (sociologist; adjutant of Count Von Bernstorff in Washington), Rathenau (General Electric Company), Guerstenberg (Commerce Corporation of Berlin), Hallin (Hamburg American Line), the bankers Warburg, Schwabach, Salmon-sohn (Disconto Company), Lieberman (painter), Reinhardt (unparalleled genius of the theatre), LUBITSCH (FILM DIRECTOR), the socialist leaders Eisner, Hauser, Levine, Muehsam, Toller; and that almost genial rebel, Rosa Luxemberg, are only a few among the best known of them."

Here for once moving pictures achieves a place in "the aristocracy of brains," through the recognition of "Lubitsch." When certain of our American producers receive the distinction of being coupled along with names of the quality of service enumerated by Harden, then and only then will the vast sums of money spent to publicize the fact that (such a name) presents a Trade-mark be of profit not only to the Trade-mark but to the Industry. Up to the present period no picture magnate has covered this Industry in America with any glory. Such distinction as it has received has come from the creative Independent effort, both in production and theatre presentation. The magnates are still in the kindergarten class of Individualities.

Almost every other Industry and art has a world-renowned patron or president, who contributes to civilization as a distinct Individualist, contributing not only to the enmassing of wealth, but the welfare, or culture of the people. Name me one of our pcture magnates, who either aspire, or have acquired anything else but money; as for their service qualities to humanity or the Industry they represent, even a superficial sounding will disclose the Industry's ill-will of big names publicized—why?

"Any fool can ask a question a wise man cannot answer"—but the answer to this question appears to be a centralization on self-aggrandizement without any attempt at creating a Service, but rather a frenzied effort to attain Power through publicity.

It is a great "Means to an End" but the End, my friends, simply means that eventually comes a time when WE MUST make good; and the greater the greatness we have taken unto ourselves, the greater will be the demand placed upon us to equal that greatness in Service.

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Independent Films Releasing "Little Girl in a Big City"

"Spotlight" Calls it a "A Real Honest To Goodness 'Hokum' Melodrama."

CLASS B—GET BEHIND THESE Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box office results.

A LITTLE GIRL IN A BIG CITY

(Gotham) A real honest to goodness "hokum" melodrama directed by Burton King for the great mass of ordinary picture goers. It is obvious and full of coincidence, and makes no attempt to appeal to the so called high-brow or artistic element. But it is interesting and exciting and, as we have said, full of sure fire hokum. The story concerns a pretty small-town girl who wins a fake beauty contest and comes to New York to make her fortune. She falls into the hands of the blackmailing editor of a "scandal" magazine. Her adventures in escaping his wiles make for tense entertainment. The picture was 'shot' in New York and the street scenes will be of interest anywhere. A well balanced cast including Gladys Walton as the "little girl," Niles Welch as her sweetheart, Mary Thurman, Barney Sherry, Cort Albertson, Sally Crute and Dore Davidson combine to put over in good style.

This picture will not make you think —it offers no problems—but it *will* entertain and it offers out of the ordinary opportunities for exploitation. Wherever melodrama has a vogue—and that means nearly everywhere, excepting the biggest first run houses—this ought to do well.

Russel Reopens Monday Two Year Contract Arranged Theatre Employees

The Russell Theatre, Ottawa, Ontario, is re-opening Monday, September 14, under the management of Leonard Bishop, who is also manager of the Regent Theatre, Ottawa. The decision to reopen was announced September 5 following the signing of a two-year contract with theatre employees, a small increase in wages being granted by the theatre.

An interesting angle to the Russell Theatre situation is that announcement has been made of the closing of the Russel Hotel on September 30, the hotel being part of the same building as the theatre. This hotel is the second largest in Ottawa.

EDITORIAL—Continued from Page Three.

always runs away from the man with whom she is dining when he gets fresh. The prince querries the "always" but is convinced and in a subtle stroke "kills two birds with one stone" as it were by establishing a closer intimacy and making the running away impossible. This Von Stroheim manages by having the prince accidentally, of course, to all intent, upset the plate of soup he is serving to "Sally" in her lap. Off comes the dress of course, the prince assisting with profuse apologies. The feminine part of the audience who are really sincere about "running away" under similar circumstances should put this down in their mental note-book, "no soup in after theatre suppers." Another bit filled to the brim with sensuous appeal, which mark you, has the sky as its limit, whereas sensuality has its limit in a Censor Board, is the discovery that "Sally" under compromising circumstances has not run away. The prince discovers her, about the time birds are wondering whether "the early bird gets the worm" philosophy is worth such early effort, and enfolds her within his arms. The lock of the door with the key is disclosed, the key in the process of turning. Even the lovers of "Abie's Irish Rose" would sigh in a satisfied manner; and yet how delicate, how mysteriously suggestive is the inference. Another master-stroke is revealed in the close-ups of "Sally's" trim ankles and "calflets" which overcomes the "Baron" with desire. The flash of the "jewels" as "Sally" now "The Merry Widow" approaches the "Crown Prince" who disrobes her of all her loveliness save her previous stones. These glimpses of sensuous mystery, romance, are a tremendous appeal to the senses, box-office values incredible, and in such artistry Von Stroheim is at his best, whereas the sensuality of "The Wanderer" stimulates disgust and despite its low sex appeal will not establish any box-office records.

It is a great pity, I could weep when I recall the beauty and fragility of Greta Nissen's work as the princess in quest of romance in the stage play of "Beggars on Horseback," it was a poem of a symphony of love, it must have inspired every male in the audience with a desire to be prince of such divine and alluring femininity; and now she has fallen into the lure of suggestive sex-appeal, this beauteous bird of paradise is dragged down into swine's mire, made a Broadway harlot instead of an enchanting priestess of Astoreth. Her actions in her vulgarity are awkward, since her innate refinement cannot express itself so commonly. It is a veritable crucifixion of beauty and loses for the prodigal son all sympathy. You feel that it serves him right this ostracism even from the food of swine, through being obsessed by such vulgar woman-animal. Had his seduction been accomplished through the graces of a courtesan whose fires even the gods would stoop to contact, the wandering boy would have provoked sympathy and this would have made dollars grow at the box-office.

Directors have a great responsibility which grows greater according to the greatness of their theme, of course some directors are chained by circumstances to do the things they would not do if they were free. More's the pity.

I do not possibly know God as well as Famous Players, but they furnish the first time that I have Listened to His Voice in other but Biblical language. Several of the titles wander away from the "thee" and "thou" expression and become "you," but of course this may be part of the plan of "The Wanderer." Both these plays furnish an excellent example for a comparison of the presentation of the screen's greatest value, sex subtleties.

"The Merry Widow" in archaic language "get's away with murder." Its sensuous appeal is presented as "the nectar of the gods" would be presented with Ganymede holding the goblet and tempting young and old to drink exultantly, to drink amorously. Having presented this undercurrent of life from the Heights of Mount Olympus, Von Stroheim registers a box-office attraction which knows neither time nor place, in regard to its appeal. Whereas Rohul Walsh had an even greater theme to present coupled with a sensuous call, which in its "odor of sanctity" would have been even more appealing, if Walsh had differentiated between Sensuousness and Sensuality.

—RAY LEWIS.

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Pictures in Toronto

By HECTOR CHARLESWORTH

Domestic difficulties is the familiar theme of "The Trouble With Wives," as the title would indicate. Mr. and Mrs. William Hyatt would have been on the best possible terms had it not been that Mrs. Hyatt thought she should be boss of their affairs in life, at least to the extent of knowing everything that was going on, and directing her husband's courses with regard to other ladies. What she regarded as the legitimate claims of wifehood William regarded as uncalled-for curiosity or nagging. The situation was not improved by the fact that the lady who excited the wife's jealousy was a very beautiful blonde who happened to come from Paris. You see William was a shoe merchant and it helped business to have a Parisian damsel in the establishment to demonstrate his wares. And then there was a family friend whose indiscretions, though designed to help matters, had the reverse effect. Altogether the vein is that of rather obvious domestic comedy with a few touches of emotion thrown in. The role of the curious and jealous wife has a capital exponent in Florence Vidor, who unites comeliness with a distinguished talent. Esther Ralston as her supposed rival had sufficient good looks to justify any wife's suspicions. I should have stated that there was a mother-in-law in the Hyatt household who did not help to keep the dove of peace from flying out of the window, and excellently played by Lucy Beaumont. Tom Moore as the exasperated husband and Ford Sterling as his fool friend give good performances in the comic spirit.

* * * *

The dog-star, Rin Tin Tin, continues to show almost human intelligence and ordinary two-legged film actors seem to think it no disgrace to suport him. He is the leading actor of a film of the far North, "Tracked in the Snow Country." It is the time honored business of dogs to track people when they are told to do so and with the assistance of the director Rin Tin Tin shows a detective instinct which puts ordinary human beings to shame. In the old "Uncle Tom's Cabin" shows the bloodhounds used to chase Liza acros the ice but never succeeded in reaching her. Rin Tin Tin has his troubles when he attempts a feat of the same kind, the object of his chase being the villain; ;but of course he wins through, despite the treacherousness of his footing. Ultimately the villain gets drowned owing to the persistence of the pursuit and everyone is happy. All the dog's exertions were on behalf of a girl who was only a miner's daughter and of a young forest ranger who was her lover; and he did his work so well that he deserved to get married himself. Mitchell Lewis is effective as the villain; June Marlowe and David Butler are an attractive pair of lovers and Charles Seilan sufficiently picturesque as the miner. The snow photography is excellent.

* * * *

I CANNOT understand why a writer who reaps such abundant royalties from his novels and plays as John Galsworthy should permit the exhibition of such a distortion of one of his best books as the screen version of "The White Monkey." The latter novel was the sixth tale in the "Forsythe Saga," a marvellously fascinating and detailed study of British society covering the past forty years. All the characters of this series of tales are highly individualized and expressive of their time from decade to decade. "The White Monkey" which deals with the married life of Fleur, a Forsyte of the third generation, was particularly brilliant in its delineation of the unrest which has overtaken the young people of London society since the war; and of the solid traits (the inheritance of a sound ancestry) which are their saving grace. Throughout the series of "Forsyte" novels the character of Soames Forsyte, a typical financier of the city, a cold, impassive, immaculate Englishman whose repellent personality is the tragedy of his life, runs as the linking character. In "The White Monkey" the worries of Soames over the restlessness of his daughter, Fleur, married to a man she has not learned to love and who philanders a little (but not seriously) are related with a fascinating wealth of incident. The most charming character is the young husband, Michael Mont, cheery, easy going and incapable of jealousy.

Now what has been done to this beautiful study in the filmization progress? The whole is turned into a commonplace Hollywood intrigue; the characters reduced to comonplace stage puppets such as have done service in inferior picture plays for a decade; the English atmosphere of the characters and incidents destroyed. The chief victims of this process are Soames Forsyte and Michael Mont. The correct, impassive Soames is entrusted to George Marion, a capital impersonator of rough sea captains on the spoken stage, who "mugs" the part and makes him a clown with the garb of an old clothes vendor. The charming, trusting Michael Mont becomes a commonplace, jealous husband who grips his supposed rival by the throat and says "I suppose I ought to kill you." Thomas Holding who plays the role is good looking and goes through his conventional paces well but never suggests Galsworthy's Michael. Barbara LaMarr is pleasing enough as Fleur but never really suggests the spoiled bride so carefully delineated by Galsworthy. Bicket, the bewildered little cockney derelict is turned into a rather romantic figure by Charles Mack, an actor of fine personality. In fact the color is taken out of every character to no purpose, for the skeletonized story that is left interests no one very much.

* * * *

Jack Holt has one of the frontiersman roles in which he is always attractive in Zane Grey's "Wild Horse Mesa." The film is very much like other pieces of the Wilds and a principal feature is a stampede of wild horses. The "heralds" say there are five thousand of the animals but as I did not get a chance to count them I will not vouch for this. A thousand horses, or even fewer than that, look like an enormous multitude in rapid photography. Among the associates of Holt are the charming Billy Dove, Douglas Fairbanks, Jr., a pleasing "juvenile," and the always effective Noah Beery.

* * * *

The pleasing ingenue, Betty Bronson, has an excellent opportunity in a film play of some originality "Are Parents People?" It deals with the reactions of a nice young girl to a situation in which her parents perpetually quarrel and finally separate. This is a pretty theme and in the end of course, she effects a reconciliation. This is not brought about in the conventional, sentimental manner. She re-unites them by a mutual worry, her own pretended infatuation for a matinee idol of the screen. In reality she is in love with a "real fellow"—so all ends happily. The latter role is played by a manly actor, Lawrence Gray. The movie idol is well done by Andre de Beranger, but the real success of the piece is due to the charm of Miss Bronson and the capital acting of Adolph Menjou and Florence Vidor as the parents.

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"Drusilla With a Million" Continues To Be Box Office Record Breaker

Public Applaud in All Cities and the Press Throughout the Country Unanimously Praise Its Appeal.

CONTINUING its meteoric career which was so auspiciously begun at the Capitol Theatre, New York, "Drusilla With a Million," the F. B. O. Gold Bond production starring Mary Carr, Priscilla Bonner and Kenneth Harlan, continues to establish box-office records, and is already catalogued by critics and fans as the greatest audience picture of the year, and is continually coupled with the "Over the Hill" success. It gets them in and that appears to be the answer as to what the public want. The critics also are friendly.

The Press, Easton, Pa., enthusiastically comments as follows:

"Drusilla With a Million" at the Opera house this week should play to crowded houses. It is a masterpiece of motion picture art and the biggest since 'Over the Hill' which it equals in pathos and heart interest. Mary Carr, who played the mother in 'Over the Hill' plays Drusilla with the delicious mother appeal that she knows how to invoke. It is remarkable how Miss Carr can portray age so realistically. Equally as noteworthy in the play is Priscilla Bonner's portrayal of Sally May, the orphanage waif. The story makes a picture that everyone will want to see."

The Indianapolis Times commented:

"One of the nation's best photoplays—that's 'Drusilla with a Million.' When the history of the American movie Industry is written I am sure that 'Drusilla' will be included in the list of the very best pictures ever made. Because of its simplicity, its charm, the human acting of Mary Carr, Priscilla Bonner, Kenneth Harlan and the greatest lot of babies ever assembled in a movie studio, 'Drusilla With a Million" will be a picture to be remembered. This picture got right into my heart and my brain. Here is a sure way to reach your heart. It will make life a happier and a more thoughtful place. More movies of this type and the film Industry would never be attacked by censors and thoughtless others. Such pictures prove to me that the producers are finding themselves and are really giving us big human entertainment. In making and releasing this picture, the men concerned in it have turned to the right and the public will follow.

"Mary Carr made her great entry to fame in 'Over the Hill' and in 'Drusilla' as the charity inmate of an Old Ladies' Home, Miss Carr proves herself one of the most human as well as one of the greatest character women before the public today. It is this living quality of human characterization that makes 'Drusilla' a picture that the nation may be proud of and attend without fear. If the court room scene doesn't make you sit on the edge of your seat because of the suspense, then I am no judge of pictures. Here is the most human thing I have encountered for many years. I have placed 'Drusilla' in my own hall of fame along with "The Covered Wagon," "He Who Gets Slapped," "The Last Laugh" and "The Birth of a Nation." Let me urge you to see "Drusilla" at the Colonial all this week."

Norma Shearer Dominates Billboards, Montreal For Two Features

Ottawa, Ontario, moving picture fans were very much interested in Norma Shearer, the Montreal girl, during the week of September 21 because this star was featured in the film attractions at two of the leading theatres of the city.

Manager J. M. Franklin of B. F. Keith's Theatre played "A Lady of the Night," while Manager Leonard Bishop had "A Slave of Fashion" at the Regent Theatre during the same week. The whole city was posted high and wide with 24 sheets and other literature bearing the name of the star for both houses.

Famous Players Not Ready To Build in Ottawa

That the Famous Players Canadian Corp. has no immediate plans for the erection of a large theatre in Ottawa, Ontario, a site for which was purchased and cleared some years ago, is indicated by the erection of signs on the property notifying the public that it can be leased as a parking station, gasoline service station, garage or other purpose. The site is an expensive one in the heart of the city.

The attendance at the Winnipeg picture houses throughout September has not been up to expectations, the fine weather, golf courses, the auto drives and the races having a tendency to draw people away from indoors, no matter how fine the attraction is that the managers have prepared for them.

"The Searchlight"

The Federal Trade Commission Counsel is asking for an order directing those involved in the suit which the commission is conducting against Famous-Players and its affiliated producing and theatre interests, to separate the theatre interests from the producing and distributing interests. The combination, it is said, of producer-distributor-exhibitor involves regulations as they apply to the Anti-Trust laws. The date for the hearing has been set for Nov. 10th.

That the Connecticut Tax may establish a precedent for other States has been the fear of those who are suffering directly through this tax. This fear is not without foundation according to an alleged statement made by Harry C. Durant, formerly associated with Famous-Players and directly responsible, it is alleged, for the "Spite Tax Bill." To Mr. Durant is credited a statement which names, Maine, New Hampshire, Massachusetts and Kentucky among the States scheduled for this unjust Tax. Durant claims that the producers are getting the exhibitors involved in a game to stir up public sympathy against the Tax. If ever this Industry had occasion to bury all of its "Hatchets," now is the occasion, for Durant has a Hatchet, venom-edged, and "if Hell hath no fury like a woman scorned," don't overlook the "male of the species." Unite to fight.

J. Berman, General Manager for United Artists, Canada, received a wire informing him that Mr. Joseph Schenck and Mr. Hiram Abrams will arrive in Toronto, Monday, Oct. 5th. Mr. Schenck is to make a presentation of a silver cup to the winner of the fifth race, at the opening of the Thorncliffe Meet, Toronto. The jockey will be presented with a silver-mounted whip and the horse will be decked with a Q-shaped floral wreath. The cup is being designed by P. W. Ellis Co., Jewellers of Toronto.

"Don Q" opens the Regent this same week, the cup is related to the event.

The Following wire was received by The Digest from Mr. Will A. Murphy, of the publicity department of Warner Bros.

New York, N.Y., Sept. 29, 1925.

Editor,
Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto, Ont.

Irene Rich and members of the company making "Lady Winderemere's Fan," an adaptation of the famous Oscar Wilde play being produced by Warner Bros. left Hollywood today for Toronto where several of the big racing scenes in the picture will be shot at Woodbine and other locations near Toronto Stop The company will arrive on Saturday morning Stop This is the first time Warner Bros. ever have sent a company such a distance for racing scenes but the importance of the production warrants it and Toronto was selected because it offers an ideal spot for the atmosphere and color called for Stop Miss Rich is a former Buffalo girl and well known in Toronto society Stop She is looking forward to renewing old acquaintances as it is the first time she has visited either city since becoming a star—the company will be in Toronto about ten days.

WILL C. MURPHY,
Warner Bros.

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Compiled Class A Reviews of "The Spotlight"

WE are publishing a compilation of Class A, B, C, D, of the past issues of "The Spotlight" for the convenience of exhibitors. This publication has been arranged because of the request of several exhibitors.

In this issue we publish the Class A beginning from the week of Sept. 26th and working backward until this classification is finished when the B Class will follow.

It is the purpose of The Digest to follow the classification form of "The Spotlight" in its future reviews of pictures; and upon the publication of the compiled lists the new reviews will follow. Ed.

CLASS A

"THE PHANTOM OF THE OPERA"

(Universal) The novel by Gaston Leroux upon which this massive photoplay spectacle is based, was of compelling interest. It depicted in most vivid style the terror imposed upon habitues of the famous Paris Opera House by an unknown and uncanny presence. The reader becomes gradually acquainted with the fact that this "Phantom" is a one time singer whose hideous and repulsive features have prevented him from attaining the career to which his talents justly entitled him. He, to his added anguish and torture, nurses a mad unreasoning and hopeless love for a beautiful girl. The adventures created by these situations have been translated into a hair-raising and thrilling romance of mystery by Universal.

Lon Chaney is the "Phantom," and though terrifying in his hideous and awful appearance, exerts a strange appeal by the subtleties of his acting. Though his make up precludes facial expression on his part, his wonderful hands are so expressive that they tell the whole story of his mental anguish, and half-mad yearnings. He is inimitable. Mary Philbin is lovely as Christine, his beloved, though the part itself is somewhat colorless. Norman Kerry is upstanding, manly and handsome as Christine's lover, while Arthur Edmund Carewe is a most arresting and sinister figure. In fact all of the characterizations are well nigh perfect. The sets are breath-taking in their massiveness, the photography exceptionable and the pulse-quickening interest unflagging.

This picture is Box Office in all that the name implies. A tremendous story, a mammoth production and—Chaney the unequalled, surrounded by a perfect cast.

* * * *

CLASS A

"GRAUSTARK"

(1st National) Any Norma Talmadge picture is rather an event; and when it is so lovely a romantic picture as this screen version of George Barr McCutcheon's novel has been made by Dimitri Buchowetzki it must be accorded a high rating.

The story is unfolded evenly starting with the initial unconventional meeting of the Princess (Norma), travelling as Yetiva Guggenslocker, with Lorry, (Eugene O'Brien) and carrying them through their romantic adventures with unabated interest to a logical climax.

Norma is radiantly lovely to look upon, and gives a particularly fine performance, being sincere and restrained throughout, especially in the love scenes, which are delightfully sane. Eugene O'Brien, who seems to have "found" himself— thanks to Svend Gade—is capital as Lorry, the impulsive American who does not realize that in loving and pursuing the beauteous Miss Guggenslocker he is loving and pursuing the heiress to the throne of Graustark. Marc McDermott is the polished royal villain, Prince Gabriel, who nearly spoils the lives of the two lovers. Roy D'Arcy, Frank Currier, Wanda Hawley and other capable players round out the cast.

This is romantic entertainment of the highest order, featuring the most colorful dramatic star of the screen. It will appeal to Scroggins Corners just as powerfully as to Broadway or the Loop. In other words — *"it's there."*

* * * *

CLASS A

"THE LUCKY HORSESHOE"

(Fox) Tom Mix and Tony have gone and done it again. This incomparable pair combine to present the best and most coherent entertainment they have ever appeared in. It contains all the familiar hurricane riding and last moment winning of the girl to which we are accustomed, but it also contains a highly original and absorbing story. Tom is a ranchman whose love affair does not prosper any too well; he gives back his luck piece, a horseshoe, to the charmer who gave it to him, and takes counsel with his ranch foreman, a hard boiled old puncher with sentimental ideas. This old chap tells Tom of the flattering success which Don Juan, fiction's greatest ladies man, enjoyed with the more deadly of the species. He also loans Tom a fancy ball Don Juan outfit, and Tom has visions. It is all rare entertainment not to be spoiled by the telling.

Tom is Tom, Tony is Tony. That is superlative praise. Billie Dove lends her beauteous self to the picture as the uncertain fair one; Ann Pennington and her justly celebrated legs—we mean knees—is a splendiferous Spanish Dancer in the dream sequence; and Farrell McDonald is immense as the old foreman. Genuine entertainment, clean and infectious, which is bound to act as a powerful Box Office magnet.

* * * *

CLASS A

"THE FRESHMAN"

(Pathe) Supply your patrons with ear mufflers for this new picture of Harold Lloyd's . Otherwise they will run the risk of being deafened by their neighbors' roars of laughter. This is Lloyd's best picture beyond a doubt, for it contains everything good that is in his previous pictures with a lot that is thrown in for good measure. It would make a wooden Indian of the good old B.V.D.'s (Before Volstead Days) laugh uncontrollably, and, as every one knows, it is considerable a stunt to make *any* Indian laugh.

As Harold Lamb, he has always dreamed of what a riot he would be in college. He was. He is jollied and bullied by some of the college jokesters into believing he is a hero, and when he awakens to the realization that he is just a poor sap it almost breaks his heart. But this is skillfully mended by lovely Jobyna Ralston. At the "big" football game of the college year the nearest to "making the team" he comes is being water boy; but a queer chance gets him in the game, and he saves the day.

Lloyd creates a pathetic and heroic character, and he manages to alternate little clutches at your throat with the loud guffaws of laughter he wrings from you in a manner proving him a real artist. A really wonderful specimen of photoplay entertainment; and a "Natural" if ever there was one.

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A great audience picture with a splendid box-office title!

C. Gardner Sullivan's

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Motion Picture News says:
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Motion Pictures To-Day says:
This looks like a good box-office bet—we fancy the masses will eat it up—

New York Telegraph says:
Holds attention from beginning to end—

New York Times says:
Contains surprise after surprise—unusually good entertainment—

An F. B. O. Gold Bond with

Jacqueline Logan

Clive Brook

and an excellent cast

Directed by John Ince

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 23. TORONTO, CANADA October 10th, 1925

Henry Ford in Pictures

RUMOURS are persistent in associating Henry Ford with the production of Motion Pictures.

Ford is a man of peace, he is a man of war—you remember his peace-manned ship with which he was going to accomplish miracles during the war; and you also remember the antisemitic utterances which his "Dear born" expressed!

In Detroit when you speak of Ford, they say "O Henry!" which covers a multitude of valuations. Some say he made the town, others refer to his plant as "the cemetery," and one of his shifts, from 11 p.m. to 7 a.m. as the "dead man's shift," the greatest stimulant towards the establishment of the "white plague." A minimum wage of six dollars a day sounds good, in addition to a co-operative sharing of profits, but when you consider how Ford cars are made, their beginning and end within a time limit of seventeen minutes, you realize what eight hours of such machine-like precision, on an organism which has nerves connecting with emotions and imagination can mean, you also realize that Ford is not giving his money away. *You earn your six dollars or more.*

We know that the "working man" always has a grievance, it is as natural for him to grunt, as it is for others to breathe, however, we also know that labour has been exploited for the benefit mainly of the promoter; and that the "down-trodden cry" of the labouring class has been inherited from an ancestry which certainly did not get what is termed compensation for their "waste of muscle."

Ford conceived the idea of *paying men,* not in a spirit of philanthropy, but for Service. It has its good points —its drawback when the "efficiency" urge is overdone; and men cease to value human life above money.

Ford gave the poor working-man cars. Before Ford, a home was the objective for the pennies in the teapot, now a Ford car is the saving grace.

Ford has filled America with cars and "gas."

He has cultivated a desire to get "out into the country," and he has also cultivated the desire "to get into the city" through the sale of cars in rural districts. The people of to-day cannot sit still. They must be "getting," it is partly the result of an epidemic of "motoring."

In Motion Pictures will Ford prove an asset, or a liability? Will he produce "cheap efficient pictures," coupled with a publicity and sales campaign that will sell these to the public? Understanding the will of the people from the "car angle" will he present a solution of the "public appeal" from the "picture angle" and will Ford pictures sell?

Incidentally, how can he retain his antisemitic tendencies in an Industry, where there are so many "zoois peoples" and where the Irish even speak Yiddish fluently? Ford, as a Jew-hater, may find himself "lonesome," incidentally coming into closer contact with a race which gave Christianity to the world, Ford may find that the cradle which nurtured a Jesus, cannot be as unclean as he has permitted its enemies to make it.

—RAY LEWIS.

Americanizing the World

Producers, and all those directly or indirectly connected with the American Industry will be well advised to stop making statements to the effect that American Motion Pictures are Americanizing the world.

It is true, that despite the fact that American Pictures are nationalistic, they have an appeal among all nations and make friends, business friends for America. Some have contended that the American picture does not represent the solid American people which keeps the nation moving while the "butterflies whirl." But whether the screen represents the American peoples or not is apparently unfelt at America's box-office, or the box-offices of foreign countries.

Greed of Trade has been credited with precipitating wars, then why herald the Trade which the American picture is securing for America? The Radio and the Press of the world move their messages quickly; and jealousy is still a part of our natural, or national inheritance. Incidentally, Americans being all true lovers of the stars and stripes, following the American Eagle as the symbol of an United States, if might be advisable to consider how you would feel if eighty-five per cent of the pictures on a 100 per cent of your screens were teaching your young Americans that England, English traditions, or French or German traditions were the only traditions worth following, that these countries had the best product and the wisest and happiest of people and conditions. Think about it. If you are a loyal subject of the U. S., it might make your temperature go up—well, other people are equally as loyal to their respective countries. Use your advantages without boasting of them; and be careful how you make public statements. There is at present a great unrest in England and in other countries, over the very facts contained in the statements which are being made here. It only needs a spark to make a conflagration.

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

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Studios of F.B.O. Working to Complete 1925-26 Programme

Executives also on Job Arranging Programme for Next Season. "The Midnight Flyer" — "Flaming Waters" — "All Around The Frying Pan" with Fred Thomson Among The Stories in Production.

October and November bid fair to be the most active months of the entire year at the F. B. O. Studios. Despite rumours of slackening production the schedule prepared by F. B. O. executives calls for the employment of more players and directors, more writers and more artisans than have ever worked at F. B. O. over a like period of time.

Not only is F. B. O. concentrating attention on the completion of its mammoth sixty-four unit program for the season of 1925-26 but executives are already at work assembling the program for the year to follow.

Late September finds the studio working at full blast. Tom Forman is at work on location with the "Midnight Flyer" company, filming a railroad melodrama by Arthur Guy Empey, the world war hero. It was adapted by J. Grubb Alexandre and in the cast are Dorothy Devore, Cullen Landis, Buddy Post, Claire McDowell, Frankie Darro and others. It is slated for early winter release.

Casting is under way for "Flaming Waters," a drama of the oil Industry based on an original story by E. Lloyd Sheldon. This will be produced by Associated Arts Corp., under the supervision of Ludwig Erb for F. B. O. release. Mary Carr, Malcolm McGregor and Pauline Garon have already been signed for principal roles and Harmon Weight will direct. He recently won distinction by directing "Drusilla With a Million" for F. B. O.

Fred Thomson, whose whirlwind career in Western features, is sweeping him to the topmost rung of stardom, is on location in the San Fernando Valley, filming ranch scenes for "All Around the Frying Pan," a Frank Richardson Pierce story. David Kirkland wrote the continuity and is directing. Plans also are going forward for a series of more pretentious productions in which Thomson will be starred and Silver King featured.

Maurice Flynn is on location filming "Between Men," a comedy melodrama for F. B. O. Spectacular dam break scenes feature the story which is being directed by Harry Garson. Kathlyn Myers and Helen Lynch have important roles in support of the star.

Richard Talmadge is at work on an untitled story under the direction of Sam Nelson.

Continuity writers are at work on the Laura Jean Libbey stories "When His Love Grew Cold" and "A Poor Girl's Romance." These productions will be numbered among F. B. O.'s twelve Gold Bond specials for the coming season.

Tom Tyler, F. B. O.'s new Western star, is at work on an unnamed vehicle under the direction of Bob De Lacey and Jimmy Gruen.

Alberta Vaughn, Larry Kent and the F. B. O. comedians, Kit Guard and Al Cooke are working in the fourth episode of "The Adventures of Mazie" series while preparations are going forward for the early filming of two other series from the pens of H. C. Witwer and Sam Hellman.

Emory Johnson, having completed his newspaper melodrama, "The Last Edition," starring Ralph Lewis, is at work on the story for his next F.B.O. production. Its theme is being withheld for the time being.

Vital Exchanges Arise

RECENTLY we spoke of the Phoenix, which plunges into a sea of flame in order to destroy its old self and emerges newly-feathered, a winged creature of activity, demonstrating our belief that there are no dead save those who are born dead and accept this kind of a deadly inheritance.

Vitagraph was born in 1897, it had its twenty-eighth birthday in 1925; and in that same year went down into a sea of flame, only its sea was a Warner. Today Vitagraph, Phoenix-like, arises a new plumed vital.

Vital brings with it the new order of the business impulse of today, introducing it into Motion Pictures, namely the co-operative plan of conducting enterprise. Already another company, F. B. O., has followed its example. The representatives invest both finance and services in their contribution to the general pot of endeavor and benefit according to what they stir up in this pot.

Vital Exchanges is formed of the former Vitagraph associates and employees who financed Vitagraph with their services, but now unite to furnish both money and services in order to carry on the Independent spirit of the old Vitagraph "bird" in the newly arisen Vital. The president is David R. Hochreich and in co-operation with him are the Vitagraph heads who conducted the management of the organization in the various zones throughout the United States and Canada.

A five year's franchise with the Davis Distributing division links up J. Charles Davis, Jr. and J. K. Adams considered well-versed in the art and business of production.

This union of Independents, this rebirth of Vitagraph is an inspiration to "carry on" to all other Independents who might have been inclined to grow cynical and pessimistic of Independence with the supposed passing out of Vitagraph. Let us be permitted to again repeat, "There are no dead save those who are willing to die" and remember King Solomon renowned for his wisdom as well as for his many wives, which is in itself an indication of great wisdom, for who but the wisest of men would have surrounded himself with such a competitive market, is credited with declaring that "it is better to be a live dog than a dead lion." Let's live.

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Pictures in Toronto

By HECTOR CHARLESWORTH

TO those familiar with theatrical and musical conditions the plot of "Pretty Ladies" is a good deal of a joke, though I suppose that its atmosphere, which exploits the Follies and the Great White Way, will make it attractive to many for whom "back stage" is a mysterious place. The film has for its hero a song writer whose methods are absolutely unique, in that he is a drummer who composes popular songs with the aid of that instrument. I have heard of jinglers who composed "best sellers" with one finger on the piano; that is an old joke about "The Pan Alley" where the "Mammy" and "I Want You" songs are produced. But I have never yet heard of a composer who worked out his themes on a drum. Anyone who can do so deserves to capture the heart of a beautiful lady.

Maggie Keenan was a girl who had won theatrical success and had everything she wanted but the right kind of a beau—" a dream man." She found him in a most extraordinary way. She was practising some new dance steps after the show one night, when absorption in her work precipitated her from the stage into the middle of the drum. Though light and graceful she broke the drum, much to the annoyance of its owner, Al Cassidy, who did not work union hours but stayed late to compose with the help of that instrument. True, the work he was evolving was not pretentious. It was known as "The Housefly Blues" but Maggie nearly destroyed his inspiration. Result love at first sight. Of course true love under these novel circumstances does not run smooth, even after marriage. When Al became a success the hussies cast covetous eyes on him and one in particular gave Maggie plenty of heart aches. But Al, after all, was not a bad boy and in the end they came to a mutual understanding. On the whole "Pretty Ladies" is a silly affair but the photography and casting are good and the Follies atmosphere has unquestionable fascinations for many. The role of Maggie is played by Zuzu Pitts who has many attractions, and Tom Moore is very winning as the song writer. Even as a plumber the girls would fall in love with him. An interesting feature is the impersonation of well known Broadway favorites by screen performers. Ann Pennington, who is facile in both mediums represents herself. Lew Harvey gives an imitation of Will Rogers; Jimmie Quinn, a version of Eddie Cantor; Walter Shumway and Dan Crimmins impersonate Gallagher and Shean, and so on. The minor roles introduce such well known film artists as Norma Shearer, Lillyan Tashman and Helena d'Algy—so it is quite obvious that the producers have not been niggardly.

* * * *

Tom Mix is hearty as ever and his horse Tony is still a most attractive beast in his new film, "The Lucky Horseshoe." By way of variation the pair are presented in a dream play. The realistic part of the story is laid on a California ranch, where Tom is in love with a nice girl but finds that the affair is not progressing as well as he could wish. In dreams he is transported to a Castle in Spain, where he is Don Juan, the greatest gallant in that fabled land, who, with his faithful steed, goes through wonderful romantic adventures in behalf of his lady love. When Tom wakes up in California he applies the romantic and headlong methods of the lover in his dream to his real-life affair with gratifying success. It is an old plot-structure but moves with speed and interest. Mix and Billie Dove make a well-contrasted brace of lovers and Ann Pennington is on the scene as an alluring Spanish Dancer. Some of the photography is rich in romantic appeal.

* * * *

"Slaves of Fashion" in which the beautiful Canadian film star, Norma Shearer, is featured, has rather a unique plot which is hardly suggested by its insipid title. The chief role is that of Katherine Emmerson, a maiden from an Iowa town, whose conduct considered from the standpoint of ordinary ethics, is absolutely outrageous. Her excuse is that her early surroundings were so dreary. She arrives in New York and chance enables her to pose as the wife of a wealthy man who is absent in Europe, take possession of his apartments and spend his money lavishly on gowns and other luxuries. When her parents, supposing her married, come to visit her, they are so shocked with the attentions bestowed on her by a third party, that they cable the supposed husband. After the first shock of learning that he has a wife he never heard of, he comes home to investigate. Life had been a bore to him; but he now gets a new thrill, and the fake marriage becomes a real one. Norma Shearer is very fascinating and insouciant in the main role; and Lew Cody is capital as the alleged husband. William Haines, Mary Carr and James Corrigan all contribute to the success of this lively entertainment.

* * * *

The most interesting factor in "Never the Twain Shall Meet" filmized from a tale by the California novelist, Peter S. Kyne, is to be found in its South Sea photography, though the scenario is not without qualities of emotional appeal. In the latter scenes there is more than a suggestion of the celebrated play "The Bird of Paradise," from the pen of another Californian, Richard Walton Tully. Mr. Kyne also takes liberties, in which Tully does not indulge, by transferring his half caste girl of Polynesia to San Francisco where she exploits social graces that are not precisely convincing. Of course this is explained by the fact that she had a French father, but nevertheless one hardly expects so much elegance from a girl of her antecedents. The earlier portion of the story also turns on an incident which fails to carry conviction. It is getting to be quite a habit with scenario writers to show their heroes refusing money that they might reasonably accept without compromising their honor. The consequences are that the girl, Tamea, takes the refusal as an insult, and runs away home to the South Seas. The hero in a revulsion of feeling resolves to follow her and marry her according to Tahitan rites. This permits the display of magnificent pictures made, it is said, on the spot with real Tahitan supers. South Sea marriage ceremonies are pornographic in character, and in this film this fact is indicated without being stressed. Then the white bridegroom degenerates as do white men in other stories laid in a similar environment, "Bird of Paradise" in particular. Unlike Tully who insists on a logical and tragical denouement, Mr. Kyne has devised a happy ending. It is quite a while since the loyal public has seen Anita Stewart and Bert Lytell. Miss Stewart makes a very charming half caste girl and her facial expression in emotional moments is peculiarly winsome. She has also physical graces which make her very fetching in the revealing robes of Polynesia. Bert Lytell gives an excellent and manly performance as the white lover. William Harris is notably excellent as a Chinese butler and there are other able impersonations by Justine Johnstone, Huntley Gordon and George Seigman.

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JOHN BLOHM
CHESLEY - ONTARIO

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State Treasurer Levitan Wisconsin Advises Rockefeller Give Fund for Matrimony

Mr. Solomon Levitan, State Treasurer of Wisconsin and owner of a theatre at Madison, who distinguished himself in our Industry by his brilliant defence of the Screen's Independence at Milwakee, urges endowed institutions to use the money given them for the benefit of humanity and lying unused, to build apartments, "love nests" which can be rented cheaply enough to encourage young couples to marry; and thereby improving the morals of the present generation.

Mr. Levitan's interview appears in the Chicago Tribune and he specially mentions the Rockefeller Foundation to establish the precedent.

Mr. Levitan is wise in years and experience and we feel that we are a bit impudent to criticize his suggestion, but if Love has found it possible to laugh at locksmiths, performing feats which even Houdini would marvel at, in order that love should be consumated according to love's decree, will not such a love be able to conquer the dragon of finance by making "two live as cheaply as one?"

Mr. Levitan knows a great deal about why this Industry of ours should foster Independence but he is perhaps still too young to understand love, and being a State Treasurer he has mixed it up with those dollars which he guards, but let me whisper into your ear Treasurer Levitan, find a way to make our young love each other enough to stimulate a desire for marriage above "jazz;" and perhaps, if marriage is the pillar upholding a nation's morality, the morals of the nation will be strengthened according to your belief. This Industry should thank you, however, for your interest in some movement which has an Universal good as its motive.

Col. W. H. Price Issues Picture Catalogue

Col. W. H. Price, K. C., Toronto, Ontario Provincial Treasurer, has issued a special catalogue of the numerous releases made by the Ontario Government studio at Trenton, Ontario, under the name of "Province of Ontario Pictures," and these catalogues are being sold to interested parties. Announcement is made that the Ontario film bureau now has 2,500 regular subscribers for the moving pictures made by the Province, these being educational, scenic, industrial, farming, recreational and otherwise.

"The Searchlight"

Exhibitors' Trade Review which has been published weekly since its establishment over nine years ago, will extend its service to the Industry in the form of a daily issue beginning Monday, October 5. The daily edition will be known as Exhibitors' Review.

Jesse L. Lasky, of Famous-Players Lasky fame has been elected president of the Motion Picture Relief of America. "Assistance in times of need, ill-health or distress" is the raison d'etre for the organization. Congratulations to the first vice-president of Famous-Lasky.

Now let us "step out" and read the names of our other financial picture celebrities doing the world's work. Through such association with service will we pass out of the class of society, renowned for "Bringing up Father" and "Gatherings of Distinction" will cease to make us *"conspicuous by our absence."*

The issue of August 27th of the Kinematograph Weekly of London, England, published "the first Independent products supplement."

The Industry "over there" has grasped the big idea. Independence for the good of the entire Industry in relationship to its permanent hold upon the people.

Many illuminating addresses on "Independence" are part of the week's subject matter—as we glanced through the pages we found captions belonging to "our family," such as "Security"—"Ammunition" — "The Declaration of Independence." We hope in an early issue to have the pleasure of calling "flowers of promise" from this English Garden of Independence.

Catharine Calvert to Marry Canadian Millionaire

Catharine Calvert, motion picture actress, and widow of Paul Armstrong —playwright—is to be married October 20, to Col. George A. Carruthers, of Winnipeg and Los Angeles. Her most recent stage appearance was in "Blood and Sand," with Otis Skinner.

Col. Carruthers is a son of James Carruthers, millionaire grain exporter of Montreal, who died less than a year ago, leaving his fortune to Mrs. Geo. A. Carruthers, in Winnipeg, and to his son, Col. George, and their children. Col. Carruthers has been interested in motion picture production for the past four years and spends most of his time in California.

Premiere "The Knockout" Arouses Canadian Interest

The Canadian premiere of "The Knockout," First National's new release starring Milton Sills and Lorna Duveen, at the Centre Theatre, Ottawa, Ontario, starting October 3 aroused local interest over the fact that the picture had been taken in the lumbering country to the north of Ottawa. Manager Don Stapleton of the Centre Theatre issued special invitations to many Government ministers and officials, newspapermen, lumber magnates and others for the regular performance on Saturday evening, a section of the theatre being reserved for invited celebrities.

Good Enough for Governor Smith

The popularity of Governor Smith needs no further demonstration than the evidence presented by the victory of James Walker in the primary for Mayor of New York. "Jimmie," His Excellency's choice won over Mayor Hylan with a majority of one hundred thousand. It looks as if the people of New York State believe in the man whom they elected for Governor. We are not interested in the political phase of the situation, why "Jimmie" is so popular with His Excellency and why "Hearst" represented by Hylan should be in line for elimination. The political dynamo is ever in a state of adjustment, or combustion. Only those who are in the "inner ring" know why the moves are made such as they are; and we who elect men to represent us must of necessity depend upon these men to play in our favour. Senator James Walker knows our Industry, he is friendly disposed, we represent humans to him in the quiet pursuit of our business. He has endeavored to make our path of progress as clear from obstructions as possible. He appears to have a vision in regard to the conduct of men which gives them the liberty to observe their "day of rest" according to their own conscience. He has a reputation among men of being "one of them" and the name "Jimmie" is not difficult to prefix with "our." The combination is euphonious. The people like it. Our Industry likes it. They gave him a good send off. For once everybody was agreed. The Independents were as conspicuous in their participation in the parade as were the Interests which are generally busy in "Healthy Expansion."

We have every reason to expect that James Walker as Mayor of New York will not interest himself in any unreasonable measures directed against the Industry and will most likely use his influence for Motion Pictures along lines which can help this Industry develop. It looks as if the people of New York believe, "If he's good enough for the governor, he's good enough for us."

Before Buying Pictures Read The Digest Advertising Pages.

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Compiled Class A Reviews of "The Spotlight"—*continued*

WE are publishing a compilation of Class A, B, C, D, of the past issues of "The Spotlight" for the convenience of exhibitors. This publication has been arranged because of the request of several exhibitors.

In this issue we publish the continuation of the Class A beginning from the week of Aug. 15th and working backward until this classification is finished when the B Class will follow.

It is the purpose of THE DIGEST *to follow the classification form of "The Spotlight" in its future reviews of pictures; and upon the publication of the compiled lists the new reviews will follow.* ED.

CLASS A

"SALLY OF THE SAWDUST"

(United Artists) A D. W. Griffith triumph. In this picture the dean of American directors again shows that his subtle skill in taking a simple little story and wringing the last vestige of heart interest out of it is still with him.

The stage play "Poppy" has supplied the foundation for this natural and humorous story of circus life. Sally, beautifully portrayed by Carol Dempster, is a waif of the circus adopted by "Pop" McGargle, an old circus fakir. W. C. Fields plays this inimitably—he was in the stage play in this part—and has built up a characterization that *lives*. He has an endless variety of comedy tricks and is a delight throughout. In fact both Miss Dempster and he are never out of character for a moment. Effie Shannon does some beautiful acting as "Sally's" lonely old grandmother. Alfred Lunt is Sally's sweetheart and acts well, but seems mature and worldly wise. There is a well staged circus brawl, a fine "trial" scene as evidences of Griffith's superfine direction; there is perfect photography, realism, humor, pathos and W. C. Fields; and the greatest of these is Fields.

A real cinema delight.

* * * *

CLASS A

"LIGHTNIN'"

(Fox) This adaptation of one of the greatest of all stage successes should prove a Natural Box Office magnet, not only on account of its widespread success, but also on its own account. The stage play was the very essence of "Hokum" and this screen version retains much of the "Hokum," (which is to its advantage,) and creates a sincere atmosphere of its own. The story of the untidy, bibulous, but lovable old fellow who was for so long a village byword, and who finally finds himself, is familiar to nearly everyone.

Jay Hunt, in his first big screen part, plays the lovable Bill Jones, and while not as whimsically humorous as the originator of the role, the unforgettable Frank Bacon, gives a really splendid portrayal. Edythe Chapman has never risen to such heights as she does as Mother Jones, Madge Bellamy, not quite suited to bucolic parts, does prettily as Mollie, while Wallace McDonald was adequate as John Marvin, her lawyer sweetheart. Ethel Clayton is fine as the prospective divorcee, and she and J. Farrel MacDonald, as the very susceptible judge, furnish one of the best scenes of the picture. Otis Harlan is funny as Lightnin's pal. John Ford has done a splendid piece of work in the direction in being able to retain so much of the flavor of the original, and the entire production is so clean and wholesome that it will appeal to all tastes. This may be played up to the greatest extent with no fear of a "kick-back."

* * * *

CLASS A

"I'LL SHOW YOU THE TOWN"

(Universal) This is Denny's best, beyond the shadow of a doubt. The story is novel, and its treatment fresh and bubbling over with genuine humor. It concerns a rather awkward young college professor, who has the entertainment of three ladies forced upon him. One is the wife of his best friend, another a giddy widow with plenty of money, the other a charming girl. His adventures with the three—each unaware of the other's existence—proves the most uproarious entertainment of months. The highest spot is reached in the restaurant scene. Lilyan Tashman is clever and attractive as the wife, Cissie Fitzgerald particularly funny as the widow who would a flapper be, and Marion Nixon charming and modest as the girl to whom he loses his heart. Denny himself surpasses all his previous work, and gives a really outstanding performance. This is genuine entertainment, clean, funny and real. It will appeal to audiences of all sorts and classes, and will go as well in the smallest hamlet as in the largest metropolis or vice versa.

* * * *

CLASS A

"THE RAINBOW TRAIL"

(Fox) Tom Mix in a tip top picturization of a very popular Zane Grey story, following his very fine "Dick Turpin" and "Deadwood Coach," and the tremendous publicity attendant on his recent trip to Europe and his triumphant reception makes this surely a NATURAL.

This story will not only delight Tom's legion of admirers, but will please movie-goers everywhere. It is a fast moving, vigorous melodrama of the highest entertainment value. The stunts are breath-catching and genuine, and there is suspense, where suspense is needed. Petite Anne Cornwall, (pleasantly remembered from "Introduce Me") is delightful playing opposite Tom. Lucien Littlefield contributes a fine character sketch, while the heavies earn and deserve hisses for their well-acted villainies.

Entertainment plus—the mere announcement of which will prove a potent tonic for any ailing Box Office.

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Douglas Fairbanks Forgets A Letter of Wife Mary's

An interesting story is being told in Eastern Canada about Mary Pickford and Douglas Fairbanks with respect to the celebration which was held in Belleville, Ont., some weeks ago, to commemorate the 110 years of peace between the United States and Canada. Mayor Mikel of Belleville sent invitations to the film stars in question to attend the festival, similar invitations being sent to prominent personages of the United States, Canada and Europe. Many came in answer to the invitations and others wrote to say that they could not make the trip. But no word was ever received from Mary Pickford or Douglas Fairbanks—not until a few days ago anyway.

Mayor Mikel has just received a telegram from Mary Pickford to explain the cause of her seeming indifference to his invitation and this wire was followed by a letter which explained the situation more fully. It seems that even husbands of moving picture stars cannot be relied upon to handle their wives' mail because Mary told how her letter had been discovered in the pocket of Douglas' coat which had been hung up in a clothes closet since last June. Husbandlike, he had forgotten it.

Walter F. Davis Visits Ottawa Introducing Scrip Books for F-P Theatres

Walter F. Davis, former manager of the Metropolitan Theatre, Winnipeg, Manitoba, and now in charge of the Scrip Book Department at the head office of Famous Players Canadian Corporation, Toronto, visited Ottawa during the week of September 14 for the purpose of collaborating with Leonard Bishop, manager of the Ottawa Regent, in the launching of the local Scrip Book selling drive. Mr. Davis spent the previous week with Harry Dahn, manager of the Capitol Theatre, Montreal. The Scrip Books are folders of admission coupons good at any of 57 of the corporation's theatres in Canada. A book containing $10 worth of tickets sells for $8.50 and a book with $5 worth of tickets is sold for $4.50.

Painter Fined Operating Machine Without License

When tried before J. Liboiron, J.P., at Ponteix, Sask., on September 30, J. H. St. Marie, a painter of Ponteix, who was operating a moving picture machine for a friend, was fined $25 and costs for operating without a license.

Independent Product Popular Capitol Theatre, Windsor

Windsor is considered one of the best show towns for its size in Canada. Three theatres are under one control. Being practically on the doorstep of Detroit, Windsor theatre managers have to pick "wisely" for their box-office values. During the week of Sept. 21st, the Capitol at Windsor played "the Overland Limited," the Palace "Fighting the Flames," the Walkerville "The Mine with the Iron Door" and "Black Lightning." Out of six pictures, four were Independents released through Canadian Independent Films Ltd.

Lyceum, Winnipeg Adds Orchestra Benny Loban Conducting

At the Lyceum, the general manager of the Canadian Universal Film Company's three houses, Charles A. Meade, has added an orchestra under the direction of Benny Loban, a Winnipeg youth, who has put in many years in study in London and Berlin as well as in Winnipeg; this added feature had given the Lyceum a new aspect of attractiveness for the picture going public. In the last few weeks we have seen at this theatre such sterling productions as "The Teaser," "Stop Flirting," "Trouble With Wives," "Lucky Devil" and "Lightnin'" and "Slaves of Fashion."

New York Sportsman To Shoot Game Birds In Canada With Camera

A party of sportsmen from New York City reached Winnipeg this week on the way to Saskatchewan to "shoot" game birds with a moving picture camera.

Ray P. Holland, secretary-treasurer of the International Association of Game Commissioners and editor of "Field and Stream" will head the party and Harold McCracken is the camera man. The party will endeavor to secure some good pictures of geese, ducks and prairie chickens in their native haunts in the Quill Lake district.

Another party of thirty American sportsmen from Minnesota is scheduled to come to Mossbank, Sask., this week for regular shooting, and a third party from Minneapolis will arrive in Moose Jaw, Sask., early this month. Licenses have been furnished to the members of the party.

TIPS FOR PROJECTIONISTS

The bearings of motors included in the motor drive of projection machines are usually fitted simply with plain bronze bushings as bearings and when these become worn it means their replacement in order to take out the play, in case you cannot obtain new bushings you can repair the old ones as follows, remove them from the motor case and saw each one in two with a hack-saw, the saw cut of course being in a lengthwise direction, now replace the bushings in the motor case, as the saw cut has removed a certain amount of metal the two halves will fit closer together making them a tight fit in the case by using sheet brass as a shim, be careful and give the bearings plenty of lubrication after taking up play in this manner.

When the intermittent movement of your machine becomes worn it as a rule gets very noisy and also produces a jumpy picture on the screen, if the following lubricant is used it will remove the noise and also overcome a great deal of the jump in the picture, take equal parts of high grade vaseline and good grade auto cylinder oil and force into intermittent oil casing with a grease gun. CAUTION. Do not use this compound in the Powers roller pin movement which requires a special oil.

The projectionist often wishes he had something to use as an eye protector so that he could look at the arc with the door open, sometimes the arc will burn off to one side, the carbon jaws be out of line or a carbon which is not quite straight be in the lamp and if he could look directly at the arc it would be a simple matter to line them up. If you have one of the new photographic stereoptican slides, you will find the black portions are just the right shade to allow looking through it at the arc.

Family Ottawa Reopens

There are indications that the Family Theatre, a downtown cinema of Ottawa, Ont., is to be re-opened shortly after remodelling by a syndicate of Montreal and Ottawa interests who are taking a lease on the theatre. The Ottawa representative on the syndicate is Steve Ladas, a prominent local business man. The Family was operated for years with the Imperial Theatre by the late Harry Brouse, famous as a charter director of Associated First National.

Before Buying Pictures Read The Digest Advertising Pages.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — There was widespread curiosity as to the effect a long abstention from acting for the film would make in the work of Charlie Chaplin. "The Gold Rush" has now answered the question effectively, so far as Montreal is concerned. Chaplin has lost none of his inimitable gift of whimsical comedy, his ability to move his audience swiftly to laughter and as swiftly to sympathetic comprehension of the pathetic note. He is, as a screen comedian, still without a peer. His art has gained, if anything, in breadth. He still depends upon his old stock-in-trade of tricks and grotesque attire and walk for general effects. But he shows us continually throughout "The Gold Rush" that he has an absolutely grasp of the finer essentials and resources of the actor's art.

So much tosh has been written about this picture, so many ridiculous stories have been circulated as to its educational value, that it seems quite appropriate here to remark that it is nothing more than a comic picture in which Chaplin has successfully demonstrated the historic dictum that humour and pathos are closely allied—that laughter and tears are separated by a very thin dividing-line. Again and again, just as we have been moved to uncontrollable laughter at some fresh antics by Chaplin, there comes a flash of wistful longing, expressed either by facial gesture or bodily pose, that brings this truth home with overwhelming force. It is only a flash, and the very next moment we find ourselves laughing once more at the ludicrous comedy of the prince of screen humourists. But that flash has served its purpose. It has proved that Chaplin is more than a mere maker of funny faces and comical poses — that he can stir the deeper emotions any time he chooses to do so, and that his art is based upon something deeper and stronger than the exterior of the clown.

* * * *

As an illuminating story of the gold rush of 1898, it cannot be said that the picture possesses any significance. A good deal of the detail is wrong, and much of the sheer externals could have been corrected easily. For instance, the costumes worn inside the cabaret; the ways of the trail, and so forth. It is possible that Chaplin had in mind more the creation of sufficient atmosphere to serve as an effective background for his comedy than the presentation of a vivid, realistic series of impressions of the strenuous days of the Alaskan and Yukon gold fever. If so, he succeeded. But in that case, why this elaborate advance publicity stressing the amazingly realistic detail of the '98 trail? The Chinook Pass is NOT the Chinook Pass at all. That may not matter; it does not matter, so far as the essence of the film is concerned; but why the involved efforts to "kid" the public that they are to see a revelation of exactly reproduced conditions and scenes of 1898? To those who are acquainted with Alaska and the Yukon, this sort of thing merely has the effect of producing laughter that was never intended.

* * * *

Chaplin seems to be economizing in personal effort, with the result that the effects he obtains are all the more convincing and emphatic. It is not so much that he does a lot of things, but that everything he does possesses a definite significance, is designed to achieve a definite end, and does so because it is authoritative, inevitable, and unmistakable. The cast with which he has surrounded himself is in all things adequate, and the supporting principals play their respective roles in the right key, providing at all times a background against which the genius of Chaplin is clearly revealed. He has succeeded in sustaining the interest in such a manner that his audience is kept continously expectant, never knowing how any situation will develop, and finding in each novel twist fresh food for laughter. While in no sense so elaborate as several of Chaplin's previous films, "The Gold Rush" is unique in that it serves to establish once and for all his claim to be an actor or parts—not merely a screen clown. He is, in his own line, the supreme artist. He shows not the slightest sign of waning powers, but on the contrary a more skilful co-ordination of pantomime and histrionics than ever before.

* * * *

The Capitol has been packed for two weeks with the Chaplin film. The Palace has shown two films during the same period — "The Half Way Girl" and "Siege." Of these two, the former was chiefly notable for a remarkable spectacle of a ship destroyed by fire at sea. Little has been omitted to make this as realistic and as impressive as possible, and for the great majority of the audience it was a very vivid scene indeed, with every quality that is associated in the average mind with such a terrible event. The scenes laid in Singapore possess the unfailing attraction of tropical color and atmosphere, and the story, while it follows conventional lines, is logical to a degree few films attain. The beauty of Doris Kenyon finds ample scope for display, and she plays her role effectively. Hobart Bosworth, who as a rule shows decided histrionic gifts, rather overdoes his part. Lloyd Hughes makes an adequate and likable juvenile. The introduction of a live and apparently most ill-tempered leopard lends a note of additional realism that is most effective.

* * * *

The other film, "Siege," reveals a story illustrating the slow and unwilling yielding of the conventions and prejudices of the older generation to the impatience, intolerance of interference and guidance, and appetite for excitement that mark the new generation. In treatment it is by no means original or arresting, and there is nothing outstanding in the action, yet as a study of family traditions it possesses a distinct interest. Mary Alden makes the domineering head of the household a strikingly significant figure. Her acting is forceful and at all times convincing, and she never mars it by the usual tricks of the screen actress called upon to portray a character role. Virginia Valli, in the role of the youthful heroine, provides an effective foil for Miss Alden, and both Eugene O'Brien and Marc MacDermott contribute adequate and enjoyable portrayals, acting with commendable restraint.

Six Independent Theatres Now in Winnipeg

Winnipeg has now six Independent theatres which are first run houses, Lyceum, Garrick, Province, Gaiety, Starland and College. There are such other Independent houses as the National, Bijou, Regent, Wonderland, Osborne, Crescent, Monarch, Arlington, which are suburban in many instances, although some of them are down town, well located on the main streets, and these are ready for a busy fall and winter business, many thousands of dollars having been spent on them to make them more comfortable and cleaner.

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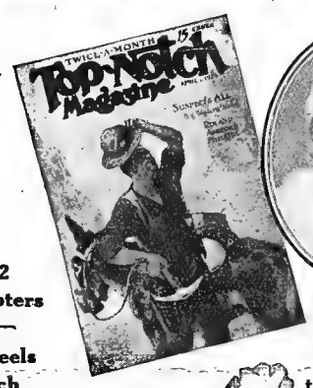
The biggest and most successful series F. B. O. has ever released. Packed to capacity with high class comedy, adventure, romance and supreme entertainment for the greatest number of people. And exhibitors are now advertising these in Electric Lights out front.



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"FIGHTING HEARTS"

by the famous Saturday Evening Post humorist SAM HELLMAN, who has a following of millions of readers. The same cast in "FIGHTING HEARTS" as in the "MAZIE" series. . . . Red hot romance—lightning action, marvelous adventure and superlative comedy. As sure fire at the box office as anything F. B. O. has ever released. BOOK THEM NOW.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 24. TORONTO, CANADA October 17th, 1925

Chaplin as Jesus

IN a recent interview which Charlie Chaplin gave to "Motion Pictures" he is credited with saying that it is his ambition to appear as "Jesus," in a film version of "The Life of Christ." Charlie goes on to explain, "Christ was evidently a man of the utmost social charm, with humour. You read of Him in the Bible as a dinner guest at the house of the rich and poor and an honoured guest. He is what we call a mixer; yet He was always alone. He tried to give His Message to the world and nobody understood Him. That is the supreme tragedy." Haven't you ever discovered, Charlie, that it is very simple to understand simple people; and that the great have at least the consolation of this quotation, "To be great is to be misunderstood?" That the truly Great worry little about the fact that they are either misunderstood, or lonesome? When we begin to feel that we have a message to give and the world will not receive it, that we are "a voice crying in the wilderness," we do not, to use a theatrical colloquialism, "put the message over." It is a very serious condition to arrive at, this condition of taking oneself, or one's message seriously. Life expects us all "to deliver the goods." The greater the goods, the greater will be the effort to deliver it; the greater will be the opposition, but the greater will be the result. However, Charlie, be that as it may, as they say, for Christ's sake, don't appear as "Jesus."

His character remains in our mind's eye spiritually beautiful, a combination of a God such as Keats and Shelley would have modelled after their heart's desire. Don't make us laugh thinking of you as Him, besides I am doubtful whether you could get away with it. Imagine the billing, "The Life of Christ," Charlie Chaplin as "Jesus." Motion pictures would be stoned, despite the fact that you would no doubt, approach the subject and character with majestic reverence. Don't Charlie, already I am laughing. I am convulsed. I see the pierced feet fade out and a fade in of your big flat boots, I see the flowing locks surmounted by your irresistible derby, I see under the Grecian nose, your St. Vitus Dance moustache, get rid of this "bug," Charlie, already the very thought of you as "Jesus," has nearly spoiled His Image for me. Play "Hamlet" if you must. I can imagine you will make it a great comedy; and its about time that Hamlet developed a sense of humour, he is so melancholy. The audiences will be keyed up waiting for your scene with the ghost, and expecting every minute that in your fright, you will burst a button off your trousers, how disappointed they will be when they realize that your trousers are tights and for decency's sake you must not break a seam.

The fact that you have observed that "Jesus" was always the honoured guest at the table of rich and poor proves nothing. It is better to be like you and have the money to pay for your own "eats." That makes life worth while, and incidentally don't give the world the impression that you are unhappy; it's bad publicity. Cheerio, produce the clown, that is a better idea, produce him tragically, merrily, make him wrest from life its laughter, and laugh back at life exultantly when life kicks him in the seat of his trousers, incidentally here's a good stunt for a finish, as Life kicks you where you sit agonize in true "Hamlet" style and then stuff a pillow into your trousers just to show Life that you are prepared.

—RAY LEWIS.

Getting the Business

THE publicity campaign inaugurated by the Play Date Bureau for the purpose of stimulating Trade between Independents certainly "delivered the goods" for Fox, Universal, F. B. O., Producers Distributing Corp., and for other Independent producing companies, heretofor designated under the classification of State Righters. One producing company complained that the opposition doubled its sales force and publicity as a result of this campaign; and went after business harder than ever. This argument is supposed to be an argument against the continuation of the Play Date Bureau. Is it any wonder that some people get everything from Life, while others get nothing? Imagine the simplicity of such an argument? Certain efforts were redoubled to secure business, WHICH SIMPLY PROVES THAT THE PLAY DATE BUREAU WAS FUNCTIONING FOR INDEPENDENTS, AND THAT IT WAS NECESSARY TO DOUBLE EFFORTS to get the usual amount of business which the Combined Interests have heretofor enjoyed unchallenged. Another argument was that the Play Date Bureau helped the bigger Independents. This is all "cry-baby talk." The bigger Independents, as our complainant calls them, GOT THE BUSINESS BECAUSE THEY CAPITALIZED ON THE GREATEST INDEPENDENT PROPAGANDA PROGRAMME WHICH HAD YET BEEN PRESENTED. THEY STOOD UPON ITS CREST AND SEIZED THE OPPORTUNITY. Result, THEY DOUBLED THEIR BUSINESS. What was to prevent the other Independents from introducing a WHIRLWIND SALES CAMPAIGN WHILE THE GETTING WAS GOOD? Just that "something" which makes one company grow, while the lack of it in another company, fades out that company.

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

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Get Ready for . .

. . The Padded Cell

Carl Laemmle's Straight From the Shoulder Talk

Nail down your theatre chairs!

Turn your house into a great big padded cell, BECAUSE YOUR AUDIENCE WILL BECOME A WILD AND NOISY LOT OF MANIACS WHEN THEY SEE HOOT GIBSON'S LATEST AND GREATEST WESTERN THRILLER "THE CALGARY STAMPEDE."

I've just seen it and I'm still mopping my fevered brow and drying the excitement off of my palms.

If I could only use a few swear words to tell you how good "The Calgary Stampede" is, I'd get my message over to you more convincingly. Just plain, ordinary parlor words don't seem to tell the story. I'd like to tell you that it is the best doggone blankety blank blankety blank red hottest blankety blank ding bustedest blankety blank wildest western you ever met, but I musn't use the naughty words.

Herbert Blache directed this lightning-fast speed-picture and I'm telling you he did a great job of it. When he doesn't actually give you wild-eyed action, he is getting you ready for it in a suspense that is simply beyond description.

IF THERE EVER WAS AN AUDIENCE PICTURE THIS IS IT! IF THERE EVER WAS SUCH A THING AS SHOWMANSHIP ON THE SCREEN THIS IS IT.

This is the picture we made up at Calgary during the great Calgary Stampede and Jubilee. It is about the only picture we ever made which would have been impossible to produce right in Universal City. So we shot the whole gang up to Calgary and what we got is just exactly the kind of stuff you and your audience will eat alive!

You never saw greater riding stunts in your life, not only the broncho busting and the wild steer riding, but the chuck wagon races and the democrat wagon races, all of which are worked in as a part of the fast-moving story.

Hoot Gibson has a chance to prove that he can ride anything that wears four legs, one on each corner. As part of the climax he rides two horses at once, standing up—the Roman race—and if you don't get a thrill and cold chills up and down your spine when this race is run, well your blood's simply all dried up, that's all.

"The Calgary Stampede" is just another proof that Universal knows more about making great Western pictures than any other producer on this perfectly good round earth—AND IF YOU DON'T GO AND BOOK IT THIS MINUTE AND THEN START ADVERTISING IT LIKE A HOUSE AFIRE YOU'RE KICKING FINE FAT DOLLARS RIGHT OUT OF YOUR FRONT DOOR INSTEAD OF INVITING THEM IN!

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Compiled Class A Reviews of "The Spotlight"—*continued*

WE are publishing a compilation of Class A, B, C, D, of the past issues of "The Spotlight" for the convenience of exhibitors. This publication has been arranged because of the request of several exhibitors.

In this issue we publish the continuation of the Class A beginning from the week of May 9th and working backward until this classification is finished when the B Class will follow.

It is the purpose of THE DIGEST *to follow the classification form of "The Spotlight" in its future reviews of pictures; and upon the publication of the compiled lists the new reviews will follow.* ED.

CLASS A

"DRUSILLA WITH A MILLION"

(F. B. O.) This will prove to be one of the greatest heart interest pictures ever presented—or this reviewer doesn't know a good picture. It will be one of F. B. O.'s fall releases, and unquestionably will be released under a different and BOX OFFICE title.

Mary Carr is Drusilla, a pathetic old soul, consigned to an Old Ladies Home to spend her last days there in toil and drudgery. But by an odd turn of fate—not far fetched by the way—a distant relative dies and leaves her a cool million and a beautiful country home. Drusilla is an old maid but has a golden mother heart, and taking in a little waif to share her bounty, soon becomes the target for unwanted babies until her house is overrun with them. The story develops in most dramatic and logical fashion, culminating in a superb emotional climax. Mary Carr's work far transcends anything she has ever done. No superlatives can overstate the excellence of her portrayal. It is a masterpiece. Priscilla Bonner, hitherto little known, has a part which would delight Lillian Gish, and she gives one of the most appealing screen performances of recent years. Kenneth Harlan is splendid, and Claire Du Brey, the vamp of the old Thanhouser days is properly "catty" in that sort of a part. William Humphreys plays a cold, inflexible attorney in the most relentless manner. The cast is flawless in fact, and the *babies*!—Women, and men too for that matter, are going to go wild over the most natural baby acting ever seen on the screen. They are a sheer delight.

As we have said, this will be a fall release, but watch for it and play it if you can. Nothing would be heard against the movies if there were more pictures like this.

* * * *

CLASS A

"THE FOOL"

(Fox) This film story of Channing Pollock's sensational stage play suffers in nowise from its transference to the screen. On the stage it was a story with tremendous appeal, on the screen, with its infinitely greater scope, it will be still more inspiring. Despite the moralistic theme it is screen entertainment at its zenith, sincere, moving with no attempt at the spectacular. The story, as nearly everyone knows, concerns an idealistic minister, who endeavors to live as Christ lived it, Edmund Lowe as the minister, Gilchrist, is a revelation. He seems so imbued with the spirit of the part as to actually live it. It is a really superb performance, for he exercises throughout and puts great feeling into his work. Paul Panzer, Mary Thurman, Raymond Bloomer and the others of the cast are quite remarkable in their portrayals, while Anne Dale as the crippled girl gives a breath catching performance in the scene where she gets sufficient faith to drop her crutches and attempt to walk. This is a real bigger and better picture, and irrespective of race, creed or station in life should afford entertainment of the cleanest most wholesome variety to all who vnew it.

* * * *

CLASS A

"LILIES OF THE STREET"

(F. B. O.) While by no means a flawless production, and in spite of certain patent inconsistencies, this genuine *human document* must be accorded a rating as a "Natural."

This story is taken from real life—an episode related by Mrs. Mary E. Hamilton, the famous "girl's friend" of the New York Police Department, who also appears as herself in her official capacity in the picture. The title is attractive, the cast beyond cavil, and the story of compelling heart interest. It is not a story for children but will be profoundly attractive to everyone else.

Virginia Lee Corbin is typically the pouty, spoiled and neglected daughter of wealthy parents who gets "framed" by a sleek shiek of a blackmailer perfectly portrayed by Wheeler Oakman. Dorothy Cummings as the girl's mother is appropriately shallow and susceptible to flattery. Johnny Walker is a pleasant and personable "hero." Irma Harrison and Peggy Kelly are perfect "lilies of the street"—in fact all of the small parts are thoroughly typical.

The powerful story gathers momentum as it unfolds, reaching a climax of poignant suspense. There will be a few dry eyes when the neglected, spoiled little flapper is willing to risk her priceless good name and her life to save her silly shallow mother from scandal.

* * * *

CLASS A

"THE IRON HORSE"

(Fox) One of the genuinely "big" pictures of all time. A picture so good, artistically and also from a box office point of view that one does not need to call it "an epic of pioneer days" (though it just that) nor anything else of that stereotyped classification.

It is historical in that it deals with the building of the first transcontinental railway linking the East with the West; but it is melodrama in the best sense of the word. It contains a beautiful love story, and holds ones unflagging interest from beginning to end. The acting of the entire cast is flawless—in a word this great American picture is one which should be seen by every youngster and grown-up in this country. How it will be regarded by audiences in general myab est be exemplified by a brief conversation overheard upon coming out of the theatre after a performance of "The Iron Horse." A typical American girl meets some friends, they asked her how she liked it, "*I loved it*" was her reply. "Did you like it as well as 'The Covered Wagon?'" was the next question asked her, "It's better than 10 Covered Wagons" replied the dainty miss. We'll say so too. It is a 100% photoplay.

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F. B. O. Purchases New Witwer Series

The works of H. C. Witwer will continue to be a feature of F. B. O.'s production program for the season of 1926-27, details of which are now being arranged at the studios of the company in Hollywood as announced by J. I. Schnitzer, vice-president of F. B. O. in charge of production. The announcement of the purchase of Mr. Witwer's current series "Bilgrim's Progress," running in Cosmopolitan Magazine, resulted. The stories, in serial form narrate the adventures of a taxi-driver and are done in the inimitable Witwer slank style. Production will begin on these stories in the early future, Mr. Schnitzer announced. F. B. O. already has picturized "Fighting Blood," "The Telephone Girl" and "The Pacemakers" from the Witwerian pen.

"I'll Show You The Town" Wakes Up Hamilton

A ballyhoo which attracted a good deal of attention in Hamilton, Ont., was arranged by M. H. Wilkes, Universal exploiteer in Toronto, for the Tivoli Theatre when Reginald Denny in "I'll Show You the Town" was playing there. An old cab, discovered hidden away in a livery stable, was brought forth and showed up in great contrast to the taxis and other modern motors on the downtown streets. Seated in the cab was a couple and signs placed all around it announced: "On our way to the Tivoli Theatre to see Reginald Denny in 'I'll Show You the Town.'"

A taxicab company also co-operated with the theatre by placing signs on the back and front of its cars reading: "Step in and I'll show you the town at the Tivoli Theatre, all this week."

Capital Ottawa Reopens Vaudeville and Pictures

Formal announcement has been made at Ottawa, Ontario, of the reopening of the Family, a downtown theatre, by an Ottawa and Montreal syndicate, on October 19 to be known as the "Capital Theatre," this name indicating the Capital City of Canada. The manager of the Capital is Peter Kehayes, formerly an exhibitor of Montreal. S. Ladas of Ottawa, a prominent local business man, is the head of the new company. The Capital will play moving pictures and five acts of Knickerbocker vaudeville. The theatre had been closed for the past year. It was formerly operated by the late Harry Brouse.

Two Chapter Plays In Universal Production

Two big serial picture plays were put into production at Universal City.

They are "Strings of Steel," starring William Desmond and Eileen Sedgwick, directed by Henry McRae, and "The Radio Detective," starring Jack Daugherty with William Crinley directing.

"Strings of Steel" is built around the development of the telephone, the action taking place just after Alexander Graham Bell had invented the telephone. It deals with the historic fight between the Bell interests and their rivals. Some of its most thrilling scenes are staged in the Allegheny Mountains, east of Pittsburgh, Pennsylvania. "Strings of Steel" was written by Philip Dutton Hurn and Oscar Lund and was adapted to the screen by George Morgan and Arthur Henry Gooden. Suportipng Desmond are Albert J. Smith and George Ovey.

"The Radio Detective" was adapted to the screen by Karl Krusada from the novel by Arthur B. Reeve. Radio, college life and the Boy Scouts all play a prominent part in the picture. Margaret Quimby is cast in the feminine lead with Jack Mower playing the "heavy." Florence Allen, Chicago beauty contest winner, plays the feminine "heavy." Others in the cast are John T. Prince, Sammy Gervon, Wallace Baldwin and Howard Enstedt.

Fox Film Corp. Believe in Athletic Salesmen in Canada

Arnold Tubman, a member of a well-known Ottawa, Ontario, family of athletes, is now regarded as the most hustling member of the branch office organization at Calgary, Alberta, of the Fox Film Corporation. His brother, Ray Tubman, is now manager of the Algoma Theatre, at Sault Ste. Marie, Ontario.

F. B. O. Searching For a Theodore Roosevelt

Already more than fifty candidates for the role of Theodore Roosevelt in F. B. O.'s epic production to be based on the noted statesman's career, have registered at the F. B. O. Studios where work on the gigantic subject is already under way.

Each of the candidates is being granted a personal interview, during which he will undergo minute inspection. Thus far the choice has narrowed down to a dozen men, two of whom have won a wide reputation for their facial and physical resemblance to the beloved T. R.

A mass of data covering the life of Roosevelt from his birth to his death has been turned over to the West Coast scenario department over which John Brownell is now exercising supervision. Work on the continuity will shortly begin.

"Music Box Pit" Introduced Imperial Ottawa

Manager Dave Coplan of the Imperial Theatre, Ottawa, has sprung another innovation on an appreciating public. This time, it is a "music box pit" for the new seven-piece orchestra. During the past few weeks, the orchestra pit has been undergoing a thorough remodelling and now the word is ready for the public. The so-called 'music box' is constructed along lines similar to a phonograph horn inside the phonograph cabinet. This tones up the music, it has been found, so that every strain can be enjoyed in the back of the balcony as well as on the orchestra floor. The new orchestra is under the charge of Conductor Beaudry.

It Is To Laugh

"Drowsy with love and smouldering with desire, her haunting eyes ruled gay Vienna ad caused brave hearts to beat far faster beneath tight tunics." This is a rhapsodical effusion in connection with a picture which lends itself to an unlimited amount of colourful expression. Do you recognize it—oh publicity scribe? How about this one? Love tremulous in its desire to contact the fire of love, coloured her eyes with tantalizing sparks of flame until she ruled the gay Vienna, gayest when in love and sent to her adoring dancing feet the smartly uniformed gentlemen of the King's Guard. Pulses quickened to her appeal, and hearts palpitated before her womanly charm. Then came Prince, etc.

If this is not "gushy" or sexual enough—how's this? Drunk with her emotions until her eyes half-closed concealed their amorous fire, she trembled with desire, and caused much havoc among the regimental beaux, whose uniforms grew tighter around their hearts, expanding to the call of her love-fire.

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Pictures in Toronto

By HECTOR CHARLESWORTH

CHANNING POLLOCK'S play "The Fool" was one of the phenomenal successes of two seasons ago on the spoken stage, though strangely enough it did not outlive its first season as a travelling attraction. It was put over by evangelistic methods after it had been voted a failure by dramatic critics and its temporary vogue was a good deal like the success of a book "In His Steps" by Rev. Charles Sheldon a quarter of a century ago. Both play and book attempted to suggest what would happen if some idealist attempted to imitate the actions of Jesus Christ in a modern city. Of course all such attempts are more or less fantastic, for nobody can really say just how Jesus would go to work if he should be reincarnated in the twentieth century. Actual Christianity has survived in the spirit of its teaching rather than in a conscious duplication of the acts recorded in the New Testament.

The screen version of "The Fool" follows the original play with commendable care and in most instances it has been possible to use the dialogue of the drama for underlines. The attempt to create a parallel between Gilchrist's career, in certain episodes of the New Testament is obvious in the action, Jesus spoken against the money changers in the temple, and Gilchrist is shown taking the same attitude toward the supporters of a fashionable New York Church; Jesus resisted Satan when he offered him the riches of the world, and so does Gilchrist, when temptation is offered by a wealthy man. Jesus sought to protect little children and the weak generally, and so does Gilchrist. In other respects, as when the mob demands a "sign" and the lame waif Gilchrist has succored arises and walks, and as when the mob maltreat him, there is a clear intention of dramatizing the scriptural story with a thin disguise. Though on the spoken stage this seemed deliberate artifice, the latitude of the screen medium is such that the story now becomes more plausible. Certain of the scenes are unusually effective in a melodramatic sense. I understand that the picture was directed by Henry Millarde who specializes in ultra-emotional effects, as in "Over the Hill" and "Drusilla With a Million," and in "The Fool" he had more impressive material to work on than in these pieces. Edmund Lowe has elements of spirituality in his personality that blend well with the outlines of the leading character. The other roles are competently done, especially that of the pathetic little waif.

* * * *

A combination of melodrama and frantic comedy is to be found in the screen play "Wild, Wild Susan." Susan is a flapper whose morals are at bottom immaculate, but who is of a temperament so restless and rampageous that she naturally gives a lot of worry to her relatives. It matters very little to her that in the eyes of her family a good many of the things she does are considered unladylike; and rebukes roll over her like water off a duck's back. The speed laws mean nothing to her and in short she is the kind of young person who in real life would be regarded as a nuisance to everybody but who is quite fascinating when seen in the safe medium of the screen. That such a young person should take it into her head to be a female detective naturally adds to the troubles of herself and those responsible for her; and this departure gives room for the introduction of some mild sensations. She is taught a lesson and finds the real cure for girls of reckless tendencies which is marriage. The part gives an excellent opportunity for the comic methods and saucy ways of Bebe Daniels and opposite her is that very deft young actor, Rod la Roque. The supporting cast includes several capable artists, notable Ivan Simpson, one of the cleverest men on the spoken stage, who will be recalled in the screen version of "The Green Goddess" with George Arliss.

* * * *

If Johnny Hines had the infectious personality of comedians like Harold Lloyd and Douglas MacLean, "The Speed Spook" a sensational motor car comic, would be more effective than it is. Under the circumstances the interest is based on mechanical tricks rather than on the humor of the leading character. The plot of the play is rather fantastic, bringing in the attempt of a young heroine to sell motor cars; efforts which unscrupulous rivals in business try to thwart. An election for Sheriff in which the girl's father is a candidate and nefarious crimes occur, also comes into the story. The tale itself fails to hold attention. But the antics of the "Speed Spook," a motor car in which the driver is unseen, and which, like a submarine, is operated by means of a periscope furnish novel sensations.

"Souls for Sables" is a moralistic film which also contains plenty of matter of interest for the type of woman who is mad about clothes. As the reader will surmise it deals with an alleged tendency of modern womanhood (which has in reality been characteristic of some women in all ages) willingness to sell one's soul for finery. The heroine is a young woman who has been reared by wealthy parents who have denied her nothing. When she marries she naturally expects her husband to do the same and nearly ruins him in the process. Of course there are others willing to foot her bills and the usual domestic complications ensue. In theory "Souls for Sables" is a plea for the simple life; but in a pictorial sense it is far otherwise, for it is redolent with costumes that would bring discontent to the spirit of any woman whose dressing allowance is meagre. Claire Windsor who plays the leading role wears between twenty and thirty different costumes. Most of these are the last word in finery and to some ladies the pictures of the costly sables which enter into the plot, are alone worth the price of admission. The role of the unfortunate husband is played by that very excellent actor, Eugene O'Brien, and an unusual number of screen notables are in the supporting cast, including Claire Adams, Edith Yorke, Eileen Percy, Anders Rudolf and the graphic George Fawcett.

* * * *

A year or so ago there was a craze on Broadway for plays dealing with the strangely backward mountain peoples of the Southern States. One of the most notable of these productions was "Sun Up." In the main it was a study of an utterly ignorant and revengeful old woman whose life had been marked by fatalities, all of which she attributed to the Northerners or "Yanks," whether those who fought in the civil war, or those who came later as revenue officers to persecute the moonshiners. When her son enlisted in the great war she imagined that he had gone over to the side of the hated Yanks and that France was some state up north. It was a very realistic study of the depths of ignorance which prevail in North Carolina and gained a sentimental interest from the manner in which the hate in the old woman's soul was melted and she finally decided to live at peace with her neighbors. On the screen, such a piece naturally gives an opportunity for beautiful photography and for a wealth of sensations impossible on the spoken stage. But fortunately, we have in the film version the remarkably able character actress Lucille Western, whose artistry was the making of the dramatic version. The love interest is more emphasized and the featured players are Conrad Nagel and Pauline Starke who effectively present the old woman's son and his sweetheart.

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Laura Jean Libbey Soon to go in Work

The works of Laura Jean Libbey are at last to reach the screen. Announcement was made yesterday by J. I. Schnitzer, vice-president of F. B. O. in charge of production, that production would shortly begin on "When His Love Grew Cold." It will be the first of the series of four Laura Jean Libbey novels to be brought to the screen by F. B. O. John C. Brownell, Home Office scenario head of F. B. O. who is now spending a couple of months in Hollywood, is supervising the preparation of the continuity.

The second Laura Jean Libbey story which will be made in early November will be "A Poor Girl's Romance."

Space Buyers Committee Select Nat Rothstein As Their Chairman

At a regular meeting of the Associated Moving Picture Advertisers (A. M. P. A.) at the Hofbrau, on September 24th—Nat Rothstein was chosen chairman of the newly formed space buyers committee.

The other members of the committee are A. M. Botsford, Paramount—Vivian Moses, Fox — Paul Gulick, Universal—Bruce Gallup, First National, and Arthur James.

The duty of this committee will be to investigate the various claims of the national film trade papers, newspapers, magazines and other publications as to their circulation, prestige and value to the advertisers.

Marion Davies is to star in "Nocturne" an adaptation of the novel by Frank Swinnerton. Leon Abrams who directed Sara Bernhardt will be engaged to come to America for the directing of the picture.

What Players Are Doing

"Sports For War" will present Harold Lloyd's wife, Mildred Davis Lloyd, as a Famous-Players-Lasky star.

Von Stroheim will direct Constance Talmadge in "East of the Setting Sun."

"Lord Jim," Joseph Conrad's masterpiece, as those who know this master have claimed, is to be presented with Percy Marmont.

"Simon The Jester" will introduce Eugene O'Brien, Lillian Rich and Henry Walthall.

Gloria Swanson is getting the old thrill all over again in "Stage-Struck."

Douglas Fairbanks has a son old enough to marry—well—well. The bride to be is Lois Moran, who appears to have created quite a furore in Hollywood.

Jim Jeffries is one of the twelve knockouts in "The Prince of Broadway," starring George Walsh.

Mrs. Theodore Roosevelt, it is said, is co-operating in putting over a screen version of the life of Theodore Roosevelt.

Greta Nissen, Adolphe Menjou and Bessie Love are doing their level best to put "The King on Main St." over.

"Joanna With a Million," will present Dorothy Mackaill in her first picture under contract for First National.

Anna Q. Nillson is supporting Lionel Barrymore in "The Splendid Road."

Rex Beach's "The Barrier" has Norman Kerry as lead.

Norma Shearer is endeavoring to appear as captivating as usual in "Free Lips."

"Woman-Handled" is being very nicely handled by Esther Ralston and Richard Dix in the leads.

"Aloma of the South Seas," David Belasco's stage success will come to the screen with the alluring Gilda Gray.

Regent Theatre Ottawa Claims 20,000 Admissions For "The Gold Rush"

Manager Leonard Bishop declared on October 10 that 20,000 persons had witnessed the presentation of "The Gold Rush" at the Regent Theatre, Ottawa, Ontario, during the previous six days. The Chaplin special was advertised for a two weeks run, ending, October 17. Mr. Bishop has a great line-up coming, including "Don Q," "The Merry Widow" and "The Freshman," "Little Annie Rooney" and others.

"The Big Gun" "Rolling Home" Two New Universal's

"The Big Gun" from Richard Barry's novel of the American navy, is being adapted to the screen by Edward L. Montagne, Universal scenario editor, and Harry Dittmar. It will be directed as one of next season's features by Edward Sedgewick.

Rex Taylor, well known "free-lance" writer, has been engaged to adapt "Roling Home," the popular stage play, as a starring production for Reginald Denny. Taylor just finished the adaptation of "Skinner's Dress Suit" for the same star.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL—Gloria Swanson and Norma Talmadge both appear on the local screen this week, but in neither instance is the vehicle given them anything to get excited about. Miss Swanson is seen in a picturization of Coningsby Dawson's novel, "The Coast of Folly" at the Palace. The novel was good reading, but the picture seems to have missed most of the qualities that made the book attractive. The local censors, ever-solicitous of the dear little public, have seen to it that the tale told is so innocuous that a new-born babe could absorb it with milk and be none the worse. In the circumstances, it is perhaps just as well that this particular film was chosen as the one in which Miss Swanson should essay a dual role. She plays both the mother and the daughter. Strange to say, it is in the elderly and less attractive role that she accomplishes the better work. Her presentation of the daughter is quite undistinguished. She is just Gloria Swanson without any particular frills. And those who have come to associate Miss Swanson with a lingerie shop and a modiste's establishment and a hat-shop and a few other emporiums for lovely woman to spend her husband's income in will be disappointed. But those who can appreciate effective acting when they see it on the screen will realize at once that in the character of the mother Miss Swanson has achieved something new something she has never before attempted in her screen career. As a middle-aged woman, bejewelled, painted, powdered, and rouged, bearing a striking resemblance to a stout bird of paradise, she accomplishes a character portrayal few would have thought she could present, and she contrives to be the whole story. Without her as the mother it would be dead, for in its pictorial form it is spineless and inconsistent, and the supporting cast do nothing that requires mention. Yet such is her personal success that this impersonation of a painted hag will be remembered to her credit when the recollection of many of her purely—and merely—spectacular triumphs has passed away.

* * * *

It cannot be said that the latest vehicle selected for Miss Norma Talmadge, "Graustark" at the Capitol, redounds to the sagacity of her directors or her own personal reputation. She is a clever comedienne, whose ability to move audiences is gauged by the extent to which she succeeds in lending often inconsequential and illogical situations the glamour of reality and of plausibility. But this emasculated and stilted pictorial version of George Barr McCutcheon's pseudo-romantic novel is a very poor vehicle indeed for her talents. The film seems to lack almost every quality that made the book readable. There is hardly any acting worthy of note, and the spectacular elements are not such as to leave any vivid memory behind. The entire picture has been made along stock lines, with stock situations interpreted in routine manner. It lacks vitality. It is colorless as to emotional values, and it is distinguished by no touches of inspiration or moments of thrill. Eugene O'Brien behaves just like the young American lover of the novel—that is, like a rather uncouth lad bent upon showing off his contempt for princelings. Marc McDermott makes the princeling very screen-like. Wanda Hawley, Lillian Lawrence, Frank Currier and Albert Gran do their work as well as can be expected, seeing that they have more or less mechanical roles. But the whole thing lacks distinction, vitality, spirit, and color. And why it was ever chosen for Norma Talmadge goodness—and her directors — only know.

* * * *

At the Imperial Theatre there is a picture which, to my mind, has a more genuine appeal than either of those mentioned above. It is entitled "Drusilla With a Million," and it is a simple story of sentiment. Mary Carr portrays an old woman, an inmate of a charity home, who unexpectedly inherits a million dollars, and who elects to play fairy godmother to every unwanted baby left on her doorstep. There is a parallel romance of a frail little slavey who wins the heart of a manly young fellow to whom the mere fact that he has been disinherited by a father who might have left him the million the old lady got is nothing to worry over. This film is one of ingeniously sustained interest. Mary Carr portrays her part with such simplicity that nobody, however blase, can help being moved by its humanity and its sincerity. The cast has been selected with great care, and every member of it does conscientious work, with the result that the whole story takes on the aspect of a true human drama, into which is injected just as much pathos and just as much melodrama as the normal individual can absorb in one evening. You know you are watching an artificial appeal to your emotions, but the art of the acting is so effective that the story seems to develop naturally and with all the illusion of a genuine romance of real life. This is the screen at its best, since it is the closest approach to plausibility that leaves no way open for justifiable criticism and works up to one of those conclusions that are logical and not merely manufactured because a happy ending is desired by the masses.

* * * *

"The Wife That Wasn't Wanted," at the Strand, is an average film dealing with a married couple whose 21-year-old son is arrested for manslaughter after an automobile accident. His mother's struggle to save him, her estrangement from his father, who is the district attorney at the time, and the ensuing complications, constitute a conventional and characteristically improbable story with the inevitable and equally improbable happy ending, not, in this instance, arising naturally out of a seemingly logical sequence of events. The scenes in luxurious homes are less improbable than usual, however, and the settings are attractive. The action drags somewhat at times, and apart from the work of Huntley Gordon the acting is not very meritorious. However, it serves to enhance the consistent quality of his own work.

Raymond S. Peck Elected Officer of Board Motion Picture Engineers

At the fall convention of the Society of Motion Picture Engineers, at Roscoe, N. Y., October 5 to 8, the election of officers resulted in Raymond S. Peck, of Ottawa, Canada, being chosen to act on the board of governors for a two-year period. His election as one of the governing board of this international film research and engineering organization is the first time that a Canadian has held executive office in this society. The other governor elected to serve a two-year term on the board was Mr. J. H. Theiss, of the Pathe-Dupont Film Manufacturing Company, of New York.

The other officers elected were:—President, Willard C. Cook, of the Pathescope Company of America, Inc., of New York; Vice-President, M. W. Palmer, of the Famous Players Corporation, of New York; Treasurer, W. C. Hubbard, of the Cooper-Hewitt Company, of Hoboken, N.J.; Secretary, J. A. Summers, Edison Lamp Works, Harrison, N.J.

Mr. Peck is director of the Canadian Government Motion Pictures Bureau.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 25. TORONTO, CANADA October 24th, 1925

Gene Stratton Porter's

The Keeper of the Bees

A Triple Barreled Sensation

at the World's Premiere

Read this wire just received--

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Carson Danken mgr American Theatre

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"The Keeper of the Bees" Has Big New York Premiere

F.B.O. Gene Stratton-Porter Famous Novel Presented Town Hall

"THE KEEPER OF THE BEES," J. Leo Meehan's picturization for F. B. O. of Gene Stratton-Porter's famous novel, which is being published simultaneosuly with the release of the motion picture, made a triumphant New York debut at Town Hall, on Monday evening, October 5th, at 8.30.

News of the overwhelmingly enthusiastic reception tendered the production at its world premiere at the American Theatre, Salt Lake City, last week, drifted into New York with the result that the F. B. O. offices were besieged with thousands of requests for tickets, which they were unable to supply.

An unusually distinguished audience composed chiefly of stars, motion picture executives, the trade and press reviewers and prominent New York and New Jersey exhibitors occupied every available seat, and it was the unanimous opinion of the press, at the conclusion of the showing, that "Keeper of the Bees" is one of the greatest audience pictures of the year.

J. Leo Meehan, the son-in-law of Gene Stratton-Porter, who transferred the novel to the screen, was most appreciative of the tributes paid the picture, especially the enthusiastic comments concerning the histrionic ability of little Gene Stratton, Mrs. Porter's grand-daughter and Mr. Meehan's daughter, who interpreted the role of "Little Scout" like a screen veteran, although this film marked the first appearance of this gifted child.

Over-Production Cry Again!

If one were to say we need "quality not quantity," in pictures, it would be the repetition of a platitude which is not true for our Industry for quantity, because of the number of theatres, and the grades, is very necessary in addition to quality.

Periodically we hear the over-production cry; and seasonally that same company is going to cut down their schedule. Whether the announcement is a sales drive, which impels exhibitors to "grab" everything they can, whether they can accommodate it or not, I leave for you to decide.

It is quite true that some companies should eliminate the quantity of their product for the benefit of the quality.

The making of a few good pictures to carry a programme of forty or more "weak sisters" was possible in the days when the Independent field produced "lemons." But since the fruitage of Independence is today "pomegranates," the board of directors observe that it is necessary to make all the pictures good if they are to sell, consequently few pictures are produced, for a programme of eighty head-liners is a costly investment.

Board of Directors have also discovered that the public has become critical; and loudly proclaim the poor ones, despite the appearance of a favorite star in them. The Board has also been informed by the sales department that the adjustments necessary with exhibitors, the time it wastes to make these adjustments, plus the energy, necessitates a saving of this waste effort by starting at the beginning with FEWER PICTURES, BUT ALL GOOD.

Perhaps the most famous culprit in connection with "weak sisters" is the Famous-Players and we congratulate this company on their change of policy to cut down their production schedule, but it is not necessary for other companies to follow suit, unless they too have been producing the "puny babies" and depending upon their healthy stock to find a market for them.

C. R. Dipple Joins Famous-Lasky

C. R. Dipple, formerly manager of the Universal Film Company at Calgary, Alta., has left for Vancouver, B.C., to join the staff of the Famous-Lasky Company. He is succeeded by Frank Vaughan, who has been on the staff of Canadian Universal in Winnipeg for two years.

A. D. "Cowboy" Kean, Vancouver, B.C., who is directing the motion picture being made from R. G. MacBeth's book, "Policing the Plains," was in Wainwright, Alberta, where he took a number of "shots" of the buffalo on the reserve.

Vancouver To Have $500,000 New Theatre

Construction of a motion picture theatre in Vancouver, B.C., to cost $500,000, is planned on a site secured on Granville Street, near Smithe St., according to J. F. Langer, representative of a large chain theatre company. The cost of the site is $100,000. The building will seat 2,200, and work will start early next year.

Mr. Carl Laemmle, before his return from England, stated that it is not the purpose of his company to acquire theatres abroad, and that the Briggate Picture Theatre, acquired in Leeds, was available for sale.

"The Searchlight"

Rumour reports a Metro-Goldwyn-Mayer studio in England. Mr. Nicholas Schenck, upon being interviewed on this studio development, replied that he could neither affirm nor deny. "Atta boy" Nick, you will never get into trouble by refusing to rush into print; and whatever develops cannot effect any statement which you made.

The exhibitors in England are arranging to hold mass meetings in connection with the producer-distributor-exhibitor menace. Some of them are daring to state that the Exhibitors in England are capable of running that phase of our Industry; and even resent the "key city theatre," idea which some of our American owners are acquiring abroad. You remember the story of a dog who crossing a bridge with a piece of meat in his mouth happened to see a reflection in the water of a dog with a larger piece. He dropped his own and leapt into the water after "bigger game." Meanwhile, another dog noting the piece of meat deposited on the bridge, seized it and ran off with it. The dog who had plunged for "bigger game," was literally and in our most expressive modern English "wet all over." The moral is obvious. Know when you are well off America—Keep your foreign market by being satisfied with what it is returning you. Reflected images of greater gains are sometimes but an illusion; and while you seek that which someone else possesses, you may lose that which you already possess.

At Duluth, Minnesota, the court handed down a decision covering contracts and the sale of a theatre in connection with them—Metro-Goldwyn against R. E. Blesener, former owner of the Leb Theatre, Cloquet, Minn., won their suit — Blesener was forced to pay the difference in rentals obtained from another exhibitor for the same pictures; and the rentals contracted by Blesener.

Mr. Will H. Hays, through his representative, Jerome Beatty, stated at the convention of the M. P. T. O. of Michigan, that any exhibitor with a real grievance against any member of the Hays' organization, should present his grievance and that member will be called upon to arrange an adjustment. This kind of policy is the greatest protection to the members of the Hays' organization. The spirit of "Fair Play," invariably works both ways.

Thomas Saxe Theatres in Milwaukee and State of Wisconsin will number forty before 1926. The holdings of the Saxe Enterprises at present, including the recent deal which added four more theatres to the chain, involving $4.000,000, give Saxe ten theatres in Milwaukee and twenty throughout the State.

W. J. Oliver, Fox Film cameraman, took 1,000 feet of Lord Rodney's ranch in the Fort Saskatchewan, Alta., district, for special showing in England.

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General Manager and Editor-in-Chief

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Damaged Goods

MICHAEL ARLEN, in "The Green Hat," indulges in a bit of psychology, during a paragraph dealing with the patrons of a "swanky" restaurant. A male dancer has aroused the romantic thrill in the feminine clientele to such an extent that Grand Dames of fashion have thrown their love at his feet. Arlen ruminates mentally in this fashion, he wonders whether this dancer, or Rudolph Valentino, was a footman in a restaurant in San Francisco previous to his feminine craze.

The slogan of to-day is, "It doesn't matter what you were, it's what you are to-day." I wonder if given the acid test whether this will hold good.

It appears that what you were from a baby, will show what you are when you are a grandfather. It isn't the blood which tells on you, it is something akin, your Real Self, which like the blood is the life of you.

They tell me that Harold Lloyd has always been the same, out of success and in it. That the publicity in connection with him registers because no effort has ever been made to present him other than he is—perhaps this is the secret of his continual successes; and his ever growing popularity. Everybody likes Harold Lloyd.

I have been wondering whether the public, which is so eager to gossip about "Damaged Goods," is as eager to buy it.

Some big publicity stunts have been presented in our Industry in connection with our players and directors, which have excited public curiosity for a time, but which have given the star of the story a "Damaged Goods" reputation, depreciating these players from the box-office angle. Some of the publicity has not been intentionally "planted," those involved having earned the notoriety through their conduct.

Cutting Out Publicity Waste

I have often wondered, in depositing a package of publicity into the waste paper basket, how much waste of this kind goes on in our business, amounting to thousands of dollars to each organization; and which could be saved.

As a Trade paper I am in the habit of receiving material only good for fan, or newspapers. Some of the stuff could not even be used through this channel, it is so obvious. In addition to securing material unavailable for publication in a Trade paper, I have received duplicate packages, Stamps, paper, envelopes, time for enclosing, folding, stamping, mailing, all wasted.

I daresay other Trade papers could report similar experiences.

It does not appear difficult to grade or classify publicity into Trade paper publicity, national and regional. This again graded into two classes, advertising papers and those which accept no advertising. Fan publication material and newspaper and miscellaneous magazine material. Feature story material for Sunday papers—a little attention in this direction with a list before you of the kind of material each publication accepts; and a revision of the mailing to avoid duplicate copies, should I imagine save each producing unit considerable money; and secure for them the publicity which they desire.

If the human species are hero-worshippers by nature, if they have a tendency to make gods and goddesses of those to whom they pay homage, the "Damaged Goods" publicity will have its disadvantageous reaction.

The Valentino wrangle with Famous, although the publicity was not of a notorious nature, hurt Valentino, the feminine worshippers realized that their sheik-god was very, very human and material; and love flew out of the window consequently.

Alexander Pope said, "The proper study of Mankind is Man;" and if we apply this philosophy to the public made up of men, women and potential men and women, we will discover that our box-office responds to the degree in which they remain "Hero-worshippers," the followers of "Damaged Goods" are in the minority, therefore it behooves our "artistic element" to follow the advice of our old reliable Shakespeare; who admonishes one of his heroines thus: "Assume a virtue if you have it not." Popularity is an ethereal, intangible, tantalizing essence—yours when it is the pursuer, but once sought, it takes on the mysterious, subtle graces, which the woman who wooes, instead of being won, adopts.

—RAY LEWIS

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — Perhaps the most interesting film shown in Montreal for a long time, from the viewpoint of the student who is disposed to take the screen more or less seriously, as an index to the mentality and imagination of the times, is the new picture made by D. W. Griffith, "Sally of the Circus." It is a curious compromise between the Griffith who stood squarely against all dictation and the sordid dollar standard, and the Griffith who is a paid employe. It would be difficult, if not impossible, for Mr. Griffith to make an indifferent film. He could not make a bad one. But he is no longer putting his own dreams, ideas, visions, upon the screen, regardless of what anybody may think about them. He is taking a viewpoint midway between that of the idealist and the dollar-hunter. He cannot rid himself, even if he would, of his love of symbolism, of his passion for climax, of his fault of repetition, of his partiality for long-prolonged suspense, of his inclination to sentimental atmosphere, of his craving for some human quality of affection somewhere in the story he tells upon the screen. We meet the Griffith touch again and again. It runs through the film like a thread of gold. But we see also what we never thought to see in a Griffith picture—concessions to the conventional, deliberate designs to effect a cheap emotional appeal. Perhaps it was inevitable, with this sort of a picture. There have been a good many circus films, and the story of this one is nothing to boast about. But despite its faults, it does touch the heart, and it is safe as a vehicle of sentimental romance.

* * * *

Memories of boyhood days, when "the big top" was the goal of childhood's ambitions, are inevitably wakened as one watches the story unfold. The action is swift, natural, and full of attractive incident. The characters are unique—genuine Griffith creations, more than one. Particularly is this the case with Professor McGargle, a role played for this film by W. C. Fields, the famous comedian of the Ziegfeld Follies. Fields is, in his own line, a great artist, and he has managed — probably by ignoring nearly everything the director told him—to infuse something, in fact, a good deal, of his own inimitable personality into the screen portrait, with the result that we have something far transcending the routine comedy of the films, something that stands out as a memorable achievement in pantomimic art. It would seem that Mr. Fields has comprehended the limitations of the film studio, and has adapted his unique methods to it with exceptional success. His is easily the outstanding performance in the story. Carol Dempster as the heroine has something of the wistfulness of Lillian Gish, but very little indeed of the rare artists' genius for the expression of intense emotion on the silver sheet.

* * * *

Every time I see an advance notice of a new picture, or any of the elaborate advance publicity sent out by the bushel weight from the various publicity departments of the big producing firms, I have to suppress a desire to curse loudly and long. The stuff is so patently rubbish, so deliberately and so childishly buncombe designed to pull the wool over the eyes of the gullible public. Until the coming of the film publicity agent, nobody ever knew the length to which adjectival diarrhoea could be developed. But he has given a marvellous demonstration. Nobody possessed of a grain of common sense and exercising it could fail to realize at once that, on the average, not one-hundredth of the extravagant claims made for any new picture are possible of realization. The newspapers do not use this trash, save in the most limited and conservative manner. What becomes of it? Where does it find its ultimate destination? Does it do any good? Does anybody on earth believe it?

* * * *

I am moved to this brief soliloquy by reason of the fact that this week there is to be seen at the Palace Theatre here a film which comes very nearly—not quite—but very nearly up to the forecasts of the publicity agents. It is called "California Straight Ahead," and it tells a straightforward, comprehensive, plausible and eminently interesting story of a millionaire's son who alienates his fiance's family but finally emerges from a series of scrapes to prove himself a man. The principal thrills are provided by a keen automobile race on the Ascot track at Los Angeles, when Reginald Denny, as the hero, eventually wins the contest in a blazing car after a neck-to-neck—or is it radiator-to-radiator — struggle around the final lap? Denny by the way, shows himself in this film to be something more than a good-looking young man with an assured and pleasant stage presence. He justifies his claim to be considered one of the most effective and resourceful comedians of the screen. The humor in this film is the natural outcome of cleverly developed and seemingly logical situations—not slapstick creation. Moreover, for once the titles are excellently written.

* * * *

Another film that gives unusual pleasure to those who demand more than sticky sentiment and beautiful but dumb "stars" making goo-goo eyes at lanky clothes-dummies is "Off the Highway," a picture version of Tom Gallon's beautiful story, "Tatterly." It is a curious thing that on those very, very rare occasions when a picture producer does adhere to the plot of a novel, the result on the film is infinitely superior to any result achieved when the purpose and plot of the novelist are changed to what the director thinks they ought to be. In "Off the Highway" the story of "Tatterly" is faithfully told, the plot is adhered to, and the result is a moving and absorbingly interesting picture.

A good deal, it must be admitted, depends here upon the acting, and this is exceptionally good. Arthur Mong, a veteran actor of the stage, whose long experience has given him authority, plays the double role of Caleb ,the wealthy old crank, and his devoted servant, Tatterly, with amazing skill. As the two characters are almost diametrically opposed, this is a severe test of versatility, but he emerges from it triumphant and lends to the picture a very potent appeal by reason of the pathos with which he invests the old servant. Marguerite de la Motte—or is it Lamothe? — makes a very sweet and unsophisticated little model, and as her penniless but handsome lover, John Bowers, is all any pretty little unsophisticated model has any right to expect. The love story that runs through the film, by the way, is as dainty and refreshing as a rose garden after a June shower. The settings are charming. The photography is remarkably clear. and the titles are unusually natural, brief, and to the point. To crown it all, the ending is not a happy one. And that is a tremendous relief, on the screen, today.

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Compiled Class A Reviews of "The Spotlight"—*continued*

WE are publishing a compilation of Class A, B, C, D, of the past issues of "The Spotlight" for the convenience of exhibitors. This publication has been arranged because of the request of several exhibitors.

In this issue we publish the completion of the Class A beginning from the week of April 4th and working backward until the issue of March 28th. The B Class will follow.

It is the purpose of THE DIGEST *to follow the classification form of "The Spotlight" in its future reviews of pictures; and upon the publication of the compiled lists the new reviews will follow.* ED.

CLASS A

"AS NO MAN HAS LOVED"

(Fox) This is a screen setting of Edward Everett Hale's immortal "The Man Without a Country." Owing to the appearance of archaic and retired films of the same name made a decade or more ago, William Fox has seen fit to change the title of the above. But in many localities it will pay to play up the original title in conjunction with the new one for it has tremendous advertising value. The photoplay itself is a masterpiece, with rare character portrayals by Edward Hearn as the unfortunate naval officer who rashly said "Damn the United States," and who forthwith was condemned to life-long exile from its shores, and by Pauline Starke as his loyal sweetheart. One of the very best pictures of all time.

* * * *

CLASS A

"DANGEROUS INNOCENCE"

(Universal) A title that will draw, a story that will entertain throughout, and a cast that live their parts, make this a very fine attraction. Laura La Plante who is rapidly forging to the front gives a charming performance, while Eugene O'Brien gives the best performance of his career as the lover. The remainder of the cast are all good. Promise your audience something good.

* * * *

CLASS A

"SALLY"

(1st National) This screen version of the famous stage play of the same name is the real thing, not only in entertainment, but in box office value. Colleen Moore's following are going to flock to see her, and they will see her in by far the best work she has ever done. Leon Errol and his irresponsible legs add greatly to the value of the picture, and Lloyd Hughes makes a more than adequate lover. Colleen shows hitherto unsuspected ability as a dancer, displaying all the grace and ability of a premiere danseuse.

* * * *

CLASS A

"SEVEN CHANCES"

(Metro-Goldwyn) While not as uproariously funny as "The Navigator" sad-mapped Buster has a box office bet for exhibitors in this his newest picture. He dresses as any normal young man would dress, and all of the hilarity of the story arises from the situations and not from the grotesque and exaggerated dress. There are many novel touches, and just to see Buster "waiting at the Church" all dressed up in his Prince Isaac is a sight that will not be soon forgotten.

CLASS A

"BROKEN LAWS"

(F. B. O.) A sure thing, both on account of Mrs. Wallace Reid's name, as well as its very timely theme concerning the lawlessness of our young folks. Percy Marmont contributes a very fine performance, and there is one heart interest bit in the Mother's plea for her son which equals anything of the sort ever screened.

* * * *

CLASS A

"THE DANCERS"

(Fox) Taken from a genuine stage success and splendidly produced with a cast headed by Madge Bellamy and Alma Rubens. This ought to prove a tonic for any ailing box office.

* * * *

CLASS A

"CAPITAL PUNISHMENT"

(State Rights) Strong meat—but a powerful heart interest story compensates in a measure for the somewhat gruesome theme. Unless your patrons are squeamish on the question of stark realism this will be a big winner.

* * * *

CLASS A

"CHARLEY'S AUNT"

(Producers-Dist.) This ancient farce has been given new life by being remodelled to fit the talents of Syd Chaplin. A real riot of fun, genuine laughter — not merely polite smiles — greeting the efforts of the exceptionally clever cast. This should prove a success in any locality.

* * * *

CLASS A

"OH! DOCTOR"

(Universal) Debonair Reginald Denny at his best, which is to say the acme of comedy drama. This widely read story of Harry Leon Wilson has received such admirable treatment in this screen version that it will cause you to hang out the S. R. O. sign. The kids will love it—so will the men; as for the ladies—ask Ma and the girls, they know.

* * * *

CLASS A

"DICK TURPIN"

(Fox) A Tom Mix that's *different*. A Tom Mix that played a *second* week to genuinely big business in one of the most difficult weekly change houses on Broadway. All the laughs and thrills of one of his best Westerns are to be found in this vigorous tale of the best known bandit of olden times.

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The Fly in the Ointment

Supposing the Metro-Goldwyn become "the" big producing unit, under a working arrangement with Famous-Players, Joseph Schenck at the head of production, with the First National in, not as producers, but because of the value of their exhibitor line-up. United Artists in through Joseph Schenck, how will it affect the Independence of the exhibitor? Those who will be willing to pay well for product, where the "Ruling Power" has the inferior house, will be privileged to play and pay for a First Run. The others will become second, third and fourth run theatres, providing the Independent market does not create Trademarks and stars good enough for the "A" classification. The old Klaw & Erlanger stunt of gathering them all in on a percentage arrangement may be exploited. There is only one company that I feel may prove "The fly in the trust ointment," and that is William Fox. There is a Jewish-Irish combination there that even Hell can't lick, besides Money and Nerve. Beat it if you can, and the foreign market about 38 per cent. is at present like a hornet's nest aroused, "there's gwine to be some stingin', boys, and it isn't the hornet's nest that gwine to be stung."

"The Calgary Stampede" At Regent, Calgary

The Calgary Stampede, was filmed by the Canadian Universal Company and has had a pre-view showing in New York. It will be shown in the company's theatres in Western Canada and in houses running the Universal product. There is a week's showing and probably two weeks, to be made at the Regent, Calgary, Alta.

Lyceum, Winnipeg, Man. To Have $25,000 Spent On Alterations—Improvements

Contracts have been awarded for $25.000 improvements, alterations, refurnishing and reseating the Lyceum Theatre, Winnipeg, by the Canadian Universal Film Company, under the direction of Charles A. Meade, general manager of the Winnipeg houses. All the work will be done in Canadian factories. The seats will cost about $10,000. The house will close Oct. 24 for one week, and night and day shifts will be engaged in the work, reopening date being Saturday, Oct. 31, with "Phantom of the Opera," to be followed by "The Merry Widow," both of which are gorgeous productions and among the best of the year. "Pretty Ladies" at the Lyceum, the week of Oct. 12, drew unusual audiences and is being greatly admired and liberally patronized.

Lloyd Hamilton's wife gets a divorce from the comedian, $100.00 a week until she remarries and a fifteen thousand dollar house. Comedians should never get "funny" with their wives.

Mr. Kehayes of Capital Buying Pictures Open Market in Ottawa

Peter Kehayes and associates of Ottawa and Montreal re-opened the Capital Theatre, Ottawa, Ontario, on Oct. 19, this having previously been the Franklin Theatre. The policy under the new name and management includes the presentation of a complete film programme coupled with five acts of vaudeville, programmes changing every week, the change date being Monday. Three performances are given daily and the top price is 40 cents. The opening attraction was the Paramount release, "Code of the West," to be followed by other Paramount and other releases. Manager Kehayes is buying his pictures on the open market and does not intend to sign any exclusive contracts. Mr. Kehayes was formerly manager of the Casino Theatre, Ottawa, and various theatres in Montreal.

De Wolfe Hopper has done it again—what—married for the sixth time. You cannot make Hopper a cynic on marriage, next to Nat Goodwin and Henry VIII., he is the incorrigible matrimonial optimist. The new bride is Mrs. Lillian Glazer.

Sam Coplan Elected President Rideau Synagogue At Ottawa

Sam Coplan, proprietor of the Princess Theatre, Ottawa, Ontario, has been elected president of the congregation of the Rideau Street Synagogue, Ottawa. Mr. Coplan is also directly interested in the Imperial Theatre, Ottawa, which is under the management of his son, David Coplan, with another son, Joseph Coplan, assistant manager. Both the Princess and Imperial Theatres are strictly independent moving picture houses.

Oral Cloakey Goes From Picture Fields To Gold Mines

Oral Cloakey, former manager of the Regent Theatre, Ottawa, and previously with large moving picture houses in Hamilton, Ontario, Calgary and Winnipeg, is now on a business tour of the United States which is taking him as far as Florida and California. Mr. Cloakey is now identified with the new gold fields at Rouyn, in Northern Quebec.

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Standard De Luxe

The last word in projector construction, complete with beltless motor drive, 3000 foot magazines, massive floor pedestal, and a world of handy adjustments including the new "Title Brake."

Special De Luxe

The Standard De Luxe but with lighter floor base, 2000 foot magazines and with only the usual adjustment features and attachments. The De Luxe but equipped to meet the demand for a popular priced machine.

Either of the above models may be equipped with your choice of the following light sources:—
High Intensity Arc. Standard Arc. Mirror Arc. Mazda.

Complete equipment, you say? Yes sir, anything you choose, and all Motiograph built!

The new Harding Theatre, Detroit, has just installed FIVE De Luxe Motiograph Projectors.

Does *Quality Count?* We'll say it does!

The Coleman Electric Company

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 26. TORONTO, CANADA October 31st, 1925

Independence and Liberty

WHAT THEY STAND FOR

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Compiled Class B Reviews of "The Spotlight"

WE are publishing a compilation of Class A, B, C, D, of the past issues of "The Spotlight" for the convenience of exhibitors. This publication has been arranged because of the request of several exhibitors.

In the last issue we published the last of the Class A group, commencing with the issue of Oct. 3rd, and covering a six months' period to March 29th.

In the issue of Oct. 31st we republish the B Class group, commencing with the issue of Oct. 3rd, and working backward until the B group is finished, when the C group will follow. The Digest will classify its reviews after the order of "The Spotlight," having representation in New York for this purpose, after the series is finished.

Mr. Morgan S. Powell, the brilliant and dramatic musical critic of the Montreal Star, has been reviewing pictures for The Digest, giving the Canadian critical angle. Mr. Powell will continue to conduct the Montreal page for The Digest. —Ed.

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE GIRL WHO WOULDN'T WORK"

(Preferred) A new directorial hand, that of Marcel de Sano, has guided the destinies of this sanely told and wholly absorbing story. If this is a sample of what we may expect from him, we voice the wish that this Marcel may be "permanent."

The story deals with a department store girl, Mary, who uses her pull with the floorwalker—to whom she is engaged—to soldier on her job. For a little outside excitement she flirts with Gordon, a wealthy bachelor rounder. This leads her into difficulties which nearly result in a tragedy, for the bachelor offers her use of his rooms while he goes to his club. Mary's father, a crabbed, narrow minded watchman finds out where Mary has gone and follows her, but before he can reach the rooms, Gordon's mistress has put Mary out, and has herself gone to bed. The father seeing what he thinks is his daughter, and seeking to save her from the fate "worse than death" shoots the figure in the bed. Everything turns out all right though—always excepting the lady who was shot by mistake.

Lionel Barrymore is the rich rotter, and he makes the character good naturedly human and humorous. Marguerite de la Motte is whole heartedly natural as the girl. Henry B. Walthall, all to seldom seen in these days of flappers and collar ad boys, is wonderfully intense as the narrow minded old father. Lilyan Tashman plays the kept lady as only she can. (We wish it were possible to dramatize the story of a kept woman's life and have Lil play it; but on second thought the censors probably wouldn't have it.) Forrest Stanley is the floorwalker to the life—and we don't mean maybe.

Rattling good entertainment, splendidly acted and presented, of the sort to appeal to any adult audience. It will not harm the youngsters either for they will appreciate the melodrama while not being effected by any of the "sex" angles.

* * * *

CLASS B

"THE WHEEL"

(Fox) One of the John Golden plays, and one which should insure Box Office success, for Victor Schertzinger has given it admirable direction, the story is intensely interesting, and it is interpreted by sterling actors.

It is a story of lifes inevitable triangle with the race track for its background, and the roulette wheel for its motif. Kate, an employee in a millinery shop, is beloved by two men, George Baker, a gambler and Ted Morton, a wealthy youth. Baker frames Morton so that he may have a clear pathway to Kate's affections. The frame up fails, and woman like, Kate turns to the luckless one. Though all are smitten with the vice of gaming, they fire with fire and emerge unscathed, secure in the knowledge that the only thing one can be sure of getting from the "wheel" is the double nought.

Harrison Ford is splendid as Tom and Claire Adams unexpectedly good as Kate, the little milliner with gambling propensities. Mahlon Hamilton as the gambler, and Margaret Livingston and David Torrence round out an adequate cast.

Excellent entertainment of a sort apart from the beaten path, and susceptible of many attractive exploitation angles.

* * * *

CLASS B

"THE DARK ANGEL"

(1st National) A particularly powerful story of war days. Trent receiving unexpectedly urgent orders to report for duty, has not time to get out a marriage license before he leaves. His sweetheart, overwhelmed as is he by the strength of their great love, passes these last golden hours with him in a country inn. Cherishing the memory of these moments she remains unmarried, even though she receives erroneous news of his death. Trent finally returns blinded, but conceals his plight from her cleverly. However, she finds him out, and thus they both find happiness.

George Fitzmaurice has done masterly work in directing this story, and he has been ably aided and abetted by the chief actors. Ronald Colman, who gives a characterization unsurpassed of its kind. His assumption of blindness, and his clever acting in trying to conceal it are genuinely wonderful—Vilna Banky, a newcomer, beautiful and aristocratic, acts with sympathetic skill, and is unquestionably a find. Wyndham Standing is good as an English officer, and Helen Jerome Eddy and Florence Turner, the Vitagraph favorite of a decade and more ago, are admirable in smaller parts.

A real story, splendidly acted and ably directed, and possessing the highest elements of entertainment value.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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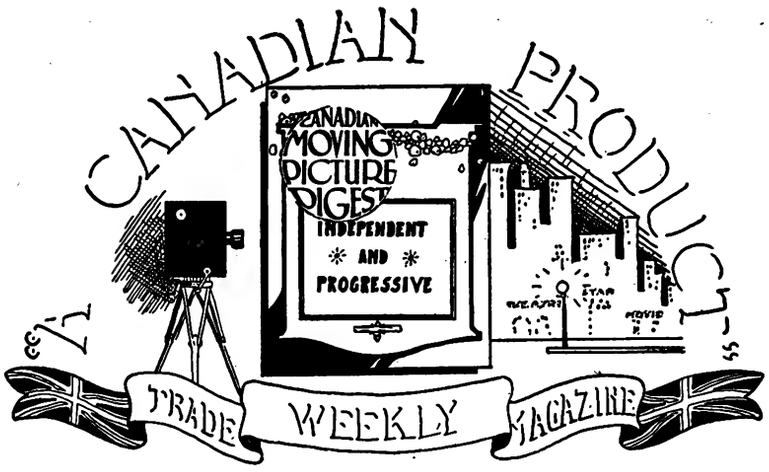

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"Go and Get It."

THE Independent field of producers appears to be divided into two classes, those who took advantage of the Play date Bureau campaign to "get the business" and the "cry-babies."

There is no doubt about the business which Fox, Universal, F. B. O., Producers Distributing Corp. secured. Dr. Shallenberger, of the Arrow Films, claims that he doubled his bookings also. Some of the other Independents claim increase of business following Milwaukee. The "cry-babies" presented this argument for a lack of business. "The Play Date Bureau stimulated the Combined Interests to redouble their sales force, it also gave the big national Independents the 'cream' of Independent bookings." Let us look this issue "square in the eye" as they say. The market from a sales angle was retarded. That is, following the mobilization of Play Dates and the advice of "Hold Play Dates for Independents," every producing unit was given a chance to start off with a sales campaign at the same time as the Combined Interests. This in itself was a bit of good luck for those who have usually been left to be used as "fillers in," after the exhibitors had booked up the greater percentage of their programs.

The continued and persistent propaganda advising the booking of Independent pictures gave the sales force of the Independents the best kind of an introduction to the exhibitor-field, and if the Independent producers DID NOT GET THE BUSINESS ONLY THREE REASONS ARE APPARENT, THE FIRST, THEY DID NOT CAPITALIZE ON INDEPENDENT PUBLICITY, THEIR SALES FORCE WAS INEFFICIENT, AND THIRDLY, THEY DID NOT HAVE THE PRODUCT.

If the Messiah of Liberty came down to the Independents on a white charger and Gabriel rode in front of him on another milk-white steed, blowing a trumpet for Independence, the Independents would not secure any business if they were blocked by the three deficiencies above mentioned.

First, gentlemen, you must have the goods and then you must have the right kind of salesmen to do the selling.

In surveying the Independent market, it seemed reasonably certain that the Independents "HAD THE PRODUCT," it was evident also THAT THE GOOD INDEPENDENT PRODUCT DID NOT GO BEGGING FOR PLAY DATES, EVEN OUR TRUST FRIENDS CONDESCENDED TO PRESENT INDEPENDENT PRODUCT AT THEIR THEATRES.

There may be such a thing as "tainted money," which "nice people" object to, but when it comes to a great picture, no one gives it the icy stare in a field where there is a multiplicity of theatres waiting for pictures to "draw them in."

The Trust knew they had the BIGGEST COMPETITOR IN THE PLAY DATE BUREAU THAT THEY HAVE EVER HAD TO BEAT AND THEY HAD TO REDOUBLE THEIR ENERGIES TO SHOW A PROFIT. What about you Independents, DID YOU REDOUBLE YOUR ENERGIES TO GET BOOKINGS, OR DID YOU BELIEVE THAT THE MILLENNIUM HAD COME AND THE BOOKINGS WERE TO BE DIVIDED AMONG YOU ACCORDING TO THE DEGREE OF SOME DIVINE PLAN? My observation of life has taught me that the only way to GET ANYTHING, IS TO GO AND GET IT. YOU'RE NOT BEATEN UNTIL YOU TAKE THE COUNT.

—RAY LEWIS.

"St. George for England"

WHAT'S going to happen to your Famous Franchise, N. L., if Paramount cannot carry out this contract by an Act of God. What good will your theatre control be if Famous do not produce the pictures? Your Franchise does not give you any protection save on the Famous Productions, affiliations do not count.

What good will your theatre control be if Metro-Goldwyn and the other important producing units decide not to give you their product? You are King of all you survey in Canada, because of your Famous Franchise; and because you have been up to the present permitted to have your own way, BUT GET READY, YOU ARE THE NEXT HEAD THAT IS DESTINED TO DROP INTO ADOLPH'S BASKET. A WISE LITTLE BIRD, PERHAPS THE AMERICAN EAGLE, TOLD ME THAT YOU ARE NOT ANY TOO POPULAR. THE FAMOUS FRANCHISE HAS MADE ZUKOR BITE DUST TOO MANY TIMES TO SUIT THE DISPOSITION OF THE AUGUST ADOLPH. YOU REALLY DO NOT BELIEVE THAT YOU ARE GOING TO BE LEFT IN CONTROL OF CANADA, DO YOU? SINCE NO THEATRE IS TOO SMALL FOR THE FAMOUS TO TAKE, CANADA WILL NOT BE DISMISSED AS A FIVE PERCENTER.

WHY ARE UNIVERSAL ACQUIRING THEATRES IN CANADA? LAEMMLE MAY BE INTUITIVE, THE LITTLE GENERAL HAS A LONG VISION, HE MAY SEE WHAT IS COMING TO YOU. CONSIDERING WHAT YOU DID TO ME, N. L., I SHOULD NOT GIVE YOU THIS FRIENDLY TIP, BUT THERE YOU ARE, NOW WATCH YOUR STEP, WHEN IT COMES TO A FINAL FIGHT, "ST. GEORGE FOR ENGLAND."

Before Buying Pictures Read The Digest Advertising Pages.

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Gloria's Paris Business

Gloria Swanson is reported to have opened an office in Paris. It may be that Gloria needs this office to investigate the authenticity of her husband's title which rumour states has been challenged.

It may be that the challenge originated in the box-office head of the publicity representative, after all Gloria has not capitalized enough on her title, just the one big San Gene flash and then a fade-out.

Here is a good way to revive interest. Imagine if Gloria has been betrayed and like a famous society belle, simply married a cook, but, as it happens I had a talk with some bona fide Frenchmen from Paris; and although they objected very much to Gloria marrying into their titled aristocracy they confirmed the genuineness of the title. Be that as it may, I am beginning to like this "be" expression, what we are interested in is not Gloria's title but Gloria's business.

Having married a Frenchman, Gloria becomes a Frenchwoman; and being a Frenchwoman, what is to prevent Gloria from acquiring theatres for Famous-Players in France? Gloria appears to be clever enough mentally to be utilized to good advantage in such a business expansion enterprise.

Charles L. Straw Making Metropolitan, Winnipeg Real Money Theatre

Charles L. Straw, manager of the Metropolitan Theatre, Winnipeg, is proving himself one of the most successful of showmen and exhibitors, his success at this theatre since he has had charge, six weeks, being remarkable. Besides the vaudeville, Mr. Straw, the last three weeks has shown two fine productions, which have proved very acceptable to patrons. "The Necessary Evil," Johnny Hines in "The Speed Spook," and Milton Sills in "The Making of O'Malley." Mr. Straw has doubled the business since taking charge.

Ottawa Juvenile Court Watching Exhibitors On Unaccompanied Children

The Ottawa, Ontario, Juvenile Court opened an attack on several theatre proprietors in Ottawa on October 16 because of the habit of allowing unaccompanied children, 15 years of age, to enter their theatres, thus violating an Ontario statute. One exhibitor was hailed to court, given a lecture and sentenced to pay a fine of $20 and costs or 10 days in jail. Magistrate Hopewell announced that he would raise the penalty for the next cinema manager who was found guilty on a charge of violating the juvenile regulation.

BIJOU THEATRE — CHESLEY

$2,500.00 cash takes all.

2 Machines, 220 Chairs.

Rent $40.00 per month for building.

Retiring from business.

JOHN BLOHM

The contract drawn up by the Hays' organization has three clauses in it to which the T. O. C. C. (Theatre Owners Chamber of Commerce) are said to be opposed. The arbitration and percentage arrangements and the clause which governs the protection on pictures given to First Run houses, holding back pictures contracted by exhibitors for their theatres until the first run is through with them.

"The Red Kimono" Completed For Vital Exchanges

The last shots of Mrs. Wallace Reid's production "The Red Kimono" have been completed and the picture has been edited and is now being titled by Adele Rogers St. John, the author of the story.

By the time J. Charles Davis, 2nd, arrives on the West Coast the picture will be ready to be shown to him and to David R. Hochreich, President of Vital Exchanges, Inc., who will meet him in Los Angeles. Immediately after the showing to the Davis Distributing Division and Vital Exchanges' executives, the first print will be shipped East where the National Premiere will be held in New York, the date and place of which will be announced. This will probably take place in the early part of November. Distribution through the Canadian Vital Exchanges will then proceed.

Western Pictures Canadian Co. Filming at Wainwright "Policing the Plains"

Western Pictures Limited, Vancouver, B.C., an all Canadian concern, has been engaged for several days filming scenes in Buffalo reserve park at Wainwright, Alta., in connection with the picture, "Policing the Plains," from the book written by Rev. R. G. MacBeth, of Vancouver. It promises to be instructive as well as entertaining.

So far the director has utilized 1,650 Indians, in the garb of the fast disappearing days; 75 covered wagons and Red River carts; 2,000 horses and 1,500 head of cattle; a full complement of Canadian Mounted Police; aeroplanes, seaplanes, two ocean liners, railway construction gangs, and early farm scenes. The action ranges from Montreal to Vancouver and up to Hudson Bay. This is the first all Canadian company in the field. The story runs back 300 years during the activities of the Hudson's Bay Company on the shores of Hudson Bay. It threads through the turmoil led days of a young country until the inception of the R.N.W.M.P. when the romance begins and clings without languishing interest throughout the vicissitudes of a pioneer settlement. The company is now taking scenes at MacLeod, Alta.

Mrs. Esther Cohen Passes Away Suddenly

The Digest regrets to report the sudden passing away of Mrs. Esther Cohen, on Saturday, Oct. 24th. The late Mrs. Cohen was the mother of Joseph Cohen, manager of the Classic and Duchess Theatres of Toronto. We extend our sincere sympathy to Mr. Cohen on his great bereavement. Mrs. Cohen was much loved in her community being widely known for her hospitality and her charitable impulses.

J. D. Williams' British Pictures

J. D. Williams with a reputation for being a "great promoter" was responsible for the First National Franchise idea and Trademark.

J. D., somehow or other, in the political shuffle, was eliminated from the First National officialdom. The shadow of the Famous-Katz must, like a coming event, have cast its shadow before the manipulators and one might imagine that J. D. might have been in the way.

However, the head that conceives one big idea, that is practical and profitable does not generally go barren; and we find J. D. in England having organized an association with Sir Harold de Courcy Moore and George Eaton, "The British National Productions, the nominal capital one quarter of a million dollars. The erection of a studio near London is part of the plan.

J. D. had the idea fermenting at the time he visited the Milwaukee Convention. Those who were privileged to "listen in," said "go ahead J. D., it listens good."

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Lucky Thirteen for F.B.O. Is the Number of Their Releases

"The Last Edition" an Emory Johnson Gold Bond Production And "All Around Frying Pan" a Fred Thomson Super-Western Among the Big Ones, Also Bob Custer in "No Man's Law."

THIRTEEN releases, five of which are features and eight short subjects, are scheduled for release by F. B. O. during November.

The imposing program is headed by "No Man's Law" an Independent Pictures Corporation production starring Bob Custer. The handsome western star, who is making a second series of Texas Ranger pictures for the distributing company, will be seen in a fast moving action melodrama, replete with fights and thrills. "No Man's Law" will be released on November 1.

A western film starring Tom Tyler, F. B. O.'s "surprise" western star, who sprang instantaneously into favor with his first picture, "Let's Go, Gallagher," has also been set for November 1st. The production is as yet untitled.

"All Around Frying Pan," based on the magazine story by Frank R. Pierce will serve as Fred Thomson's next super-western, and will be distributed on November 8th. David Kirkland directed from his own continuity. Clara Horton, James Marcus, William Courtwright, John Lince, Monte Collins, Elmo Lincoln and Newton Barber suport Thomson.

"The Last Edition" Emory Johnson's latest production, which he calls "a tribute to the profession of journalism," and which is listed as a Gold Bond picture by F. B. O. will also be shown to exhibitors on November 8th. "The Last Edition" was written by Emilie Johnson, the mother of the young director-producer. The cast is headed by Ralph Lewis, with Lila Leslie, Ray Hallor, Frances Teague, Rex Leas, Lou Payne, David "Red" Kirby, Wade Boteler, Cuyler Supplee, Leigh Willard and Will Frank in support.

The second Texas Ranger production, starring Bob Custer, as yet untitled, will be shown on November 29.

Eight short subjects are scheduled for November.

"'A Ton of Fun' in a Beauty Parlor," a Standard Fat Men comedy starring Fat Karr, Tiny Alexander and Kewpie Ross, the three fattest men on the screen, heads the list, and will be shown on November 1st.

The same day will see the release of a Bray Cartoon from the pen of Walter Lantz, as yet untitled.

On November 8th the fifth episode of "The Adventures of Mazie" starring Alberta Vaughn will be distributed. No title for this two-reel subject has yet been selected. In support of Miss Vaughn are Larry Kent, Al Cooke and Kit Guard, while Ralph Cedar is directing from the continuities of Doris Anderson. "The Adventures of Mazie" appeared in Top Notch Magazine and come from the pen of Nell Martin.

The sixth Bray Cartoon, as yet untitled, will be distributed on November 15th, as well as "Hold Tight" a two-reel Blue Ribbon comedy starring Alice Ardell, which Joe Rock is producing for Standard Cinema Corporation and F. B. O. release.

On November 22nd, the sixth episode of "The Adventures of Mazie" will be ready for exhibitors.

A Standard Fat Men Comedy, as yet untitled, will be shown on November 29th, as well as a Bray Cartoon, also untilted.

Pete Gorman Forsakes Shows For Horses

Pete Gorman, a veteran theatre manager of Ottawa, Ontario, is now devoting much of his spare attention to horse racing on the big Canadian tracks. With his brother, he owns a large string of thoroughbreds which have been campaigned for a number of years. A few days ago at Thorncliffe Track, Toronto, five of the Gorman stable were sold at public sale for $5,650.

James McGuire Takes Booth Capital Ottawa

James McGuire, one of the old-timers among the projection machine operators in Ottawa, Ontario, has been appointed to take charge of the booth at the Capital Theatre, Ottawa, which has opened after 15 months darkness on October 19 by Manager Peter Kehayes and Steve Ladas, the latter a prominent business man of Ottawa. Leo Roberge has been appointed director of the eight-piece orchestra.

Is Jesse Lasky severing his connection with Famous-Players? He may be if Famous are not to be so famous in connection with the production of pictures. If it takes a quarter of a mililon dollars, Jesse, to make a good picture, which has no real estate value, how many millions will it take to make forty or eighty good ones? Bankers like solid ground upon which to build their investments. For the cost of one group of the forty, REAL GOOD ones I mean, one could build, that is finance to build, a chain of theatres around the world. Of course it is going to be necessary to have the pictures for these theatres, but the Famous financiers know that ALWAYS, the market of production will be supplied with fine pictures, by producers whose money-making proclivities do not gravitate towards Real Estate.

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Vital Exchanges of Canada Limited St. John, Montreal, Toronto Branches

R. J. Romney President and General Manager of the Canadian Vital.

MR. R. J. ROMNEY, for fourteen years a representative of Vitagraph in St. John, has taken the presidency and general managership of the Vital Exchanges of Canada, Ltd.

Mr. Romney, like the founders of the Vitagraph is a hundred per cent Britisher and Independent.

When the Vitagraph veterans beheld the fade-out of Vitagraph, they decided that the old spirit, should not depart and these veterans banding their interests, organized the Vital Exchanges with David R. Hochreich as their president. To Mr. Hochreich is attributed the inspiration which prompted Joseph M. Seider, Chairman of the arbitration and contract committee of the Motion Picture Theatre owners of America to formulate the new approved contract.

Associated with Vital Exchanges is J. Charles Davis, 2nd, who has affiliated his entire distributing and producing units. Mr. Davis has had ample opportunity to study the requisitions of this Industry through his former association with the Famous-Players Lasky and the Arrow Pictures Corp.

J. K. Adams, Vice President of the Davis Distributing Division, is another important official, having handled the publicity previously for the Arrow Pictures Corp. and later as president of the Rotograph Company, and the Ritchey Lithographic Company association which gave him a very comprehensive knowledge of advertising and accessories essential to the success of a picture.

As Chairman of the Vital Exchanges Board is Leo A. Price. Mr. Price was formerly president of Rothenberg & Co., and is now president of the Associated Banking Corp. Arthur L. Price and Walter Cohen, are also members of the Vital Board, these gentlemen holding official positions with the Associated Banking Corp. Senator Abraham Kaplan another member of the Board is a well-known lawyer and an expert, it is said, on motion picture matters.

Mr. R. J. Romney needs no introduction to Canada. The Maritime province know him for a "square shooter," and exhibitors look upon him not in the relationship of a "mere" distributor, but a business friend.

Mr. Romney informs The Digest that his company have now fifty-seven productions in St. John awaiting release. He will bring into Canada for distribution a total of one hundred and seventy-five features and short subjects.

Mr. Bill Melody, of melodious as well as salesmanship fame will take charge of Vital's Toronto office. The headquarters of Vital will be at St. John, "and we will blaze a trail across the Dominion to Toronto," states Mr. Romney. "Watch the front page of The Digest, it is ours this year," we will tell you, show you and help you to remain vitally Independent."

H. F. Kells Developing the Artist Within Himself

H. F. Kells, assistant manager of the Regent Theatre, Ottawa, Ontario, has blossomed forth as a real artist—a painter. He is completing a character partrait of which, he hopes, may find its way into the National Art Gallery of Canada. This portrait will be placed on view shortly in Ottawa.

Mr. Kells obtained his start as an artist in the painting of scenes from coming film attractions at the Regent for window displays. He has given up this commercial work, however, in order to concentrate on the painting of more idealistic subjects.

Montreal Amusement Tax returns for June, July and August, 1925, netted $134,-710. Half of this is apportioned to Quebec and half to Montreal.

Mgr. Bardessono Opens New Hotel Opposite New Empire at Timmins

P. M. Bardessono, manager of the New Empire Theatre at Timmins, in the heart of the mining district of Northern Ontario, has announced the opening of a handsome new hotel with 100 rooms and modern equipment throughout, the hostelry being adjacent to the theatre. Leo Mascioli is associated with Mr. Bardessono as proprietors of the attractive hotel.

A Free Casting Bureau in Los Angeles is being established by the association of Motion Picture Producers, Inc. The Bureau is being supported by producers, application for positions will there be made. The details of selection have not yet been worked out, but extras and players can register. It has been the custom for extras to pay as high as 15 per cent of their one day wage, for a day's work. This cost repeats daily if work is provided. The Free Casting Bureau will eliminate any charges for employment.

Exhibitor Cautioned Regarding Joining Copyright Society

COL. COOPER of the Hays' organization, Canada, issues a note of warning to exhibitors in connection with circulars forwarded to them by the Canadian Performing Right Society Ltd. Accompanying the circular is other literature calling for information in connection with your theatre. The copyright law presented to Canada in connection with copyright music was defeated, but the promoters of the idea are continuing their fight of endeavoring to collect a license from each theatre, public hall, park, where music is presented.

It is a dangerous precedent to establish and apparently unfair since all composers are paid a royalty on their compositions by the publishers, who collect their returns from sales to the public.

The musicians contribute their share by popularizing the compositions and thus stimulating the sales.

The Musical Amusement Association has been formed in Canada. The executive: Lawrence Solmon, Royal Alexandra Theatre; John Arthur, Hippodrome Theatre; Jerry Shea, Shea's; Capt. M. W. Plunkett, Musical Producer; D. C. Ross, Canadian National Exhibition; J. C. Brady, Madison Theatre; R. K. Hunt, King Edward Hotel; John A. Cooper, Motion Picture Distributors; all of Toronto.

The following circular has been forwarded to the various theatres:

October 22nd, 1925.

Dear Sir:

Quite recently an Association has been formed in Canada for the purpose of compelling all Theatres, Churches, Restaurants, Annual Exhibitions, Military Bands, Orchestras and other Institutions performing music in public for profit, to take out musical licenses. This Association is known as the Canadian Performing Rights Society Limited and claims to control the performing rights in the repertoire of the British Performing Rights Society and certain other European Societies. They intimate in their circulars that if licenses are not taken out immediately that all the people in Canada who perform music for profit will be liable to certain legal penalties.

The Musical Amusement Association has been formed in order to find out exactly what the situation is and to afford protection to all its members. Certain steps are being taken to ascertain just what your liabilities are and to keep you informed of what is going on in regard to this matter.

We would therefore urge upon you first to make no application to the Canadian Performing Rights Society for a license. If we find it necessary to take out such licenses you will be informed in good time. In the second place we urge you to become a member of this Association. The membership fee is $1.00. We want every person who uses copyrighted music to join and as soon as you become a member you will be given confidential information with regard to the situation.

Kindly fill out and return the enclosed form at your early convenience.

Yours sincerely,
JOHN A. COOPER.

A resolution was passed at the meeting of the M. P. T. O. of Canada, (Ontario Division) Tuesday, October 20th at the King Edward Hotel, urging the fullest co-operation from members, to join the Musical Amusement Association.

Before Buying Pictures Read The Digest Advertising Pages.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 27. TORONTO, CANADA November 7th, 1925

"The Exhibitor Be Pleased"

This is the Motto of

Vital Exchanges

This was my motto in dealing with Exhibitors during the past fourteen years of my association with Vitagraph.

It has ***never failed to get me the business from Exhibitors,*** and consequently ***the Exhibitors have cashed in this Great Asset at their Box-Office with good pictures.***

R. J. ROMNEY,
President and General Manager.

ST. JOHN - MONTREAL - TORONTO

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

WE are publishing a compilation of Class A, B, C, D, of the past issues of "The Spotlight" for the convenience of exhibitors. This publication has been arranged because of the request of several exhibitors.

Oct. 31st issue of The Digest published "The Spotlight" Class B Reviews beginning with the issue of Oct. 3. It is our intention to continue the publication of this classification working backward over a six months' period, when the Class C will follow.

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE PERFECT CLOWN"

(Chadwick) A splendid example of slapstick with a story. Larry Semon is a grotesque by nature, and sometimes is an acquired taste. But he has worked out his characterization of the silly little clerk, who is always doing the wrong thing, in so clever fashion, and has made a production so smooth in its proper proportions of laughs and thrills, that, though this is frankly a slapstick story, we have no hesitation whatsoever in recommending it to any house that is partial to this form of entertainment.

Larry Semon himself is better than usual, and moreover he has given better opportunities, to his co-workers. His real darky accomplice is a joy, and is bound to make a name for himself. Dorothy Dwan is desirable as the girl coveted by the clerk, while Babe Hardy and others keep the fun going. The deserted barn would give President Coolidge hysterics—what I mean. If your patronage likes its fun painted in broad style, boost this one, it does just that.

* * * *

CLASS B

"SHORE LEAVE"

(1st National) As "Bilge" Smith, a hard boiled gob, Richard Barthelmess gives us one of the brightest bits of entertainment of the season; and dispels once and for all time the impression that he has not the comic sense. He *has,* and proves it abundantly by a humanly sketched characterization. John S. Robertson has given his usual careful and restrained direction to this with admirable results.

It is the story of a little New England seamstress, whose ancestors were sea-faring folk, and who loves the sea herself. She falls in love with a young sailor on *"shore leave."* He goes to sea and, sailor like, partially forgets her. But she with his image in her heart, waits constant hoping for his return. He finally returns and after a slight misunderstanding is convinced by her that it is all right for a poor sailor-man to marry a girl who owns a schooner. So we leave them happy, he the skipper of heart and her ship, and she is a sailorman's wife at last.

Barthelmess is superb, as we already said, and Dorothy Mackaill runs him the closest sort of a second, as Connie, the dressmaker. She has never done a better bit of work. The U. S. Navy has contributed their share of supplying men and atmosphere to help make this the cleanest and most natural sort of entertainment. In fact we feel that this picture is going to increase in Box Office value on succeeding days of its run. It is intensely human; it is *different,* and it is entertainment *plus.* Get behind this one mightily, for the results will be well worthwhile.

CLASS B

"THE PONY EXPRESS"

(Famous Players) This is a most absorbing picture play of those romantic days before the Civil War. James Cruze has done himself credit.

Prior to the advent of the telegraph, news of special import was conveyed by relays of intrepid pony riders to outlying points. This film deals in vivid style with the blood-stirring adventures of those days. The integrity of the Union itself is at stake; traitors are seeking to keep the news of Lincoln's election from reaching California, of which they are seeking to make a separate republic.

The chief characters *live* rather than act their parts. Wallace Beery as "Rhode Island Red" has one of the "fattest" parts which has ever fallen to his lot. He portrays a dirty, lovable old tramp, who through love of a little baby rescued from an Indian massacre whom he adopts finally becomes a respectable member of society and enlists in the Union Army. Ernest Torrence is "Ascension" Jones, a half-cracked blacksmith with a religious mania; to state that he is a delight would be to propound a bromide. Betty Compson as his daughter, the heroine, is comely and capable; while the greatest surprise of the piece is Riccardo Cortez as "Frisco" Jack, the hero. He gives an attractive performance, and displays an hitherto unsuspected abundance of personality. He atones for many of his previous "Wooden" performances by his admirable work here. Other good portrayals are contributed by George Bancroft, Frank Lackteen and Johnny Fox.

* * * *

CLASS B

"SOME PUNKINS"

(Chadwick) Charles Ray as an awkward, bashful country lad, in a rural comedy drama directed by Jerome Storm, with Hallam Cooley as the slick city villain, and others of the old Ince organization in the cast, has a reminiscent sound. And all of the participants have worked valiantly to reproduce a real old time "Triangle" success. When we admit that they have partly succeeded, we accord them high praise indeed; for those dramas of a past time were models of their kind.

Ray is the shambling, shiftless dreamer of yore — a little more natural but still able to be convincing and sympathetic. He is an inventor of sorts, and in addition plans a corner in punkins. The city feller nearly spoils it all, and also nearly gets his gal; but virtue triumphs and Charley gets a bank roll and the girl. George Fawcett and Hallam Cooley are the outstanding figures in a well chosen cast.

A comedy drama with plenty of heart interest as well as laughs and by all odds the best work Ray has done since "The Girl I Loved."

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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CANADIAN MOVING PICTURE DIGEST INDEPENDENT * AND * PROGRESSIVE

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"FREE SPEECH"

THE soil of the world has been watered by the blood of millions of men, women and children, who laid down their lives for the right of Free Speech. We, who have the privilege of living today in countries wherein we have the right to express what we think and feel, without the fear of reprisals, must be living under a delusion if in the exercise of our rights we find ourselves as much under the Mailed Fist of Silence as were those who lived in those ages which we call "Dark."

It needs but a few test cases of the exercise of Free Speech to disclose to us how free our Speech is. There may be some excuse for a government to "clap" a Mailed Fist over your mouth in a time of War, we may have the right idea, but the country is in a "jam" and our shouting about it only complicates matters; and then there is the possibility that our opinion may be biased and out of tune with what is generally considered right, but what excuse can you find for a Mailed Fist Shut Up in a time of peace?

Among the many virtues with which our Industry abounds, the denial of Free Speech is most prominently paraded. The guillotine for Free Speechers has been well-oiled with the blood of editors of Trade Papers who have the AUDACITY TO SAY WHAT THEY THINK ABOUT THE BUSINESS ETHICS OF A COMPANY OR ITS PRODUCT.

The company eagerly seeks our reviews on their pictures because EVERY COMPANY KNOWS THAT ONE GOOD CRITICISM IN A TRADE PAPER ABOUT A PICTURE IS WORTH MORE THAN THE THOUSANDS OF DOLLARS SPENT ON THE COMPANY'S ELABORATE ILLUSTRATED BROCHURES.

The producer, or distributor advertises the criticism of a Trade Paper because THE PRODUCER, OR DISTRIBUTOR BELIEVE THAT THE EXHIBITOR WILL BUY THE PICTURE BECAUSE OF THE PRAISE ACCORDED IT BY THE REVIEWER.

"Ain't It Awful Mabel"

Harry Warner must have read our reminder that Shakespeare said, "The play's the thing," and that the play should be starred and not the star.

Directors acting upon this method of introducing stars will find that they will register fewer failures.

Harry is a smart boy, but even the smartest when they lose their temper, talk indiscreetly. Harry has evidently come in contact with some temperament. He complains that directors and stars are desirous of appearing to their own particular advantage in the stories with which they are associated. He complains that directors are drawing from $1,000 to $5,000 weekly, their assistants $100 to $125 per week; and yet the assistants appear to know more than the directors, since the directors rely upon their assistants to O. K. scripts. Harry further complains that "the stars are intolerable" and he advises we need "a new crop of them." Since we are using the farmer's vernacular, talking of "crops" in relationship to stars, why not travel from the soil to the live stock department; and say we need a new litter. "Ain't it awful, Mabel," I mean Harry!

If an exhibitor knows that the editor, or reviewer of a Trade Paper cannot exercise his right of Free Speech BECAUSE IF HE TELLS THE TRUTH, THE COMPANY INVOLVED WILL PUNISH THE PAPER BY REMOVING ITS ADVERTISING, OF WHAT VALUE DOES THE REVIEW BECOME?

The producers, or distributors who are endeavoring to "muzzle the press" are letting themselves in for a situation which is going to react greatly to their disadvantage. It will mean that our press will simply eliminate its Trade ADVERTISING AND CHARGE THE COMPANIES SO MUCH PER LINE FOR EVERY BIT OF NEWS IN CONNECTION WITH THEIR COMPANIES WHICH THEY WISH TO HAVE RECORDED. IT WILL MEAN THAT THE TRADE PRESS WILL GO AFTER ADVERTISING OUTSIDE OF PICTURES AND FOR THE SERVICE WHICH THEIR FREE SPEECH REVIEWS OFFER TO EXHIBITORS, THESE EXHIBITORS WILL PAY THROUGH INCREASED SUBSCRIPTION CHARGES.

Mr. Zukor, in an address before the Advertisers Association said, "I believe that newspaper advertising and publicity are going to play a greater part in moving pictures than they have played in the past." The greatness of their part will be measured by the greatness of the people in the Picture Industry. The press has fought through hundreds of years of suppression to Freedom, is it for moving pictures to come forward with the age-worn gag of suppression? Distributors, producers and exhibitors have been annihilated, silenced into oblivion, but the press, as long as there is truth in its pen will have the power to wage a lusty war on the enemies of Freedom.

Let this attack on the freedom of the press cease. Be big enough to stand criticism and if you are not getting a "square" deal from any paper, state your case and present your facts and abide by the verdict in place of threatening the withdrawal of advertising and the rushing of the editor involved to the guillotine in order to behead him for his God-Right of Free Speech. Such action is cheap and small and certainly not "playing the game."

—RAY LEWIS.

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Western Play Big Role Among F. B. O. Productions

Action and Comedy Combined Indicate These Westerns Will Go Over the Top.

F. B. O. boasts one of the most formidable programs of Western feature productions in the Industry, judging from the recent schedules announced by executives of that organization.

Fred Thomson, crack Western star of F. B. O., has launched still another feature in "The Tough Guy," having recently completed "All Around Frying Pan," from a Frank Richardson Pierce story. Thomson occupies the niche of honor in the Western section of the F. B. O. program, his popularity increasing at leaps and bounds the world over. His future plans call for the production of several elaborate Western specials based on epic themes.

Tom Tyler is at work on "The Wyoming Wildcat" under the direction of Bob de Lacy. It is a story by Percy Heath. Tyler made his debut as an F. B. O. star several weeks ago in "Let's Go Gallagher" which scored a resounding hit, it is stated. Tyler will film eight features this season and is under a long term contract to F. B. O.

Conductor Regent Ottawa Returns to Hospital

The patrons of the Regent Theatre, Ottawa, heard with regret on October 31 that Rodolph Pelisek, long popular as the conductor of the Regent orchestra, had been forced to return to the hospital for a serious malady. Previously he had spent several months in a hospital of Montreal where he underwent special treatment. His place in the Regent pit is being filled by his brother, Joseph Pelisek.

Rex Theatre, Red Deer Alberta Had Fire

The Rex Theatre at Red Deer, Alta. was badly damaged by fire, Oct. 20. The fire started in a room at the back, which was used as a kitchen and sleeping room by employes. A large number of people were enjoying the show when the alarm was given, and although the flames spread rapidly, fortunately no one was injured in the exit. The manager, W. A. Henry, estimates the damage at $10,000, fully insured.

The Play's the Thing

Shakespeare gave us this title, and in his plays it is easily recognizable that his characters were pre-eminent, because of the importance of the play in which they breathed, moved, lived. In studying our directors of the screen, or the business policy back of their direction, in the selection of material for stars, it appears to me that the order of selection should be reversed and "the play's the thing" should be considered first. The selection of players to follow the material selected.

I cannot call a direotor great because he makes a number of stars express laughter, tears, sympathy, anguish, terror, fear, innocence, through a number of trick facial expressions; and when I see the stars this director has made, all doing the same tricks, I feel that this director has failed to make a player, he has simply projected a male or female personality of himself, failing to catch that personality which the player had within himself.

I have further observed with the few foreign directors we have imported that the play is the great objective with them and despite the fact that the star has been accustomed to do her little stunts, or indulge in her mannerisms by which she is known in every characterization she presents, these directors pluck from her this supposedly dearest possession and make her PLAY THE PART AS THE PLAY CALLS FOR. This to me is the test of a great producer, or director. The public may want Pola Negri, or Lillian Gish, or Mary Pickford, Gloria Swanson, Mae Murray, I am not trying to feature anyone in this article, simply selecting a few familiar names as they come to me, but these stars would HAVE NO FAILURES IF THE PLAY WAS THE THING AND THEY ATTEMPTED CHARACTERIZATIONS OF CHARACTERS AND NOT PRESENTATIONS OF THEMSELVES.

Picture failures are sufficient proof to show us that the public, even given its pet star, will not crowd the box-office if the PLAY IS NOT THE THING.

The fact that some particular star makes a failure in A PLAY WHICH IS THE THING, proves nothing, save that the star has been selected to do a characterization beyond that star's ability. It is not that the followers of this star wish to keep her in a particular style of part in which they have patronized her, it is simply that this part may have represented the sum total of her, or his, ability; and given a larger field of operation, the ability is not there to cover it.

I am not discrediting the value of the star, but the relationship of a star to a picture is the relationship of the presentation.

Too many pictures have made too many unknown players stars, not to prove that "THE PLAY'S THE THING."

It is, therefore, much more important to this Industry that we develop directors who make THE PICTURE THE STAR AND NOT THE STAR THE PICTURE. It looks as if we approach the horizon. This is the new blood which will revitalize our Industry, from this horizon we will catch a glimpse of territories, new world yet to be conquered; and we will have the vision to do the conquering. Incidentally, we will make better artists of our stars.

"The Searchlight"

I read recently that A. M. Botsford and Russell Holman were given a surprise party at the Roosevelt Hotel, New York. Mr. Botsford is the gentleman who was to write me in answer to a letter I wrote Mr. Adolph Zukor, following a two hour's conference I had with Mr. Zukor, in which I gave him the plans for the "Hall of Fame," across America. My letter from Mr. Zukor informed me that on Mr. Botsford's return he would take the "Hall of Fame" idea up with me, as the submitting of the idea involved certain conditions. I am still waiting for the letter from Mr. Botsford and for your acknowledgement, Mr. Zukor, that the "Hall of Fame" idea was given to you by me. Is this your idea of Fair Play? I've heard of people stealing ideas, but you're not a promoter, Adolph, you're supposed to be a financier, get Botsford to write me the promised letter before he takes on his new duties; and of equal importance, since you have utilized the "Hall of Fame" idea, fulfill the obligations under which this idea was presented to you. If the idea is good enough for you to have used and handed over to your affiliated interests, surely you are honourable enough to say Ray Lewis gave me that idea and I will pay her for the use of it according to her proposition. Does it not look probable, since you are capable of "stealing" an idea, that all the other stories circulated about "stealing" of theatres in connection with yourself must be true?

B. P. Schulberg, long identified with the market of Independent producers, has filed a voluntary petition in Bankruptcy, liabilities $820,774 and assets $1,420. Mr. Schulberg in his statements attributes to the Preferred Pictures Corp., the responsibility for his indebtedness. A report is current to the effect that B. P. Schulberg will become associated with the Famous-Players Lasky production department. Atta boy, Adolph, give them all jobs, there's more ways than committing murder to silence opposition.

Mr. Frederick W. Beetson, Sec'y-Treasurer of the Association of Motion Picture Producers, Inc., Los Angeles, recently visited Toronto, relating the story of how Motion Pictures takes care of its infant prodigies. The information is most instructive and interesting. "The aim of our association," states Mr. Beetson, is to make Child Labour in Motion Pictures a Recreation."

Each studio is equipped with a class room. The Board of Education provides a qualified school teacher to whom is apportioned five children. Each child employed at the studio must have three hours schooling and one hour for recreation. No child can be utilized more than four hours during the day for work, the sum total in a great many cases, and generally is about an average of an hour's work from a child, the director having need of the services of the child for about fifteen minutes at a time. No child works after five o'clock. Every child must be accompanied to the studio by a parent or guardian. The State Law requires that the child shall have a Health certificate, and a License to work only. The association of Motion Picture Producers, Inc. having introduced the other provisions, in order to protect the children of the screen. It is also encumbent upon the child to be actually employed, the child cannot be utilizing its time in searching for employment. Health certificates from Board of Education must be renewed every three months.

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Vital Exchanges Ready to Release Fifty-Seven Pictures in Canada

Vitagraph Spirit of Supporting Independents Guiding Directorship of Vital—American and Canadian Presidents Touring Canada.

R. J. ROMNEY accompanied by David R. Hochreich will visit the exchange centres in Canada where Vital Exchanges are to open their branches.

Mr. David Hochreich is the president of the Vital Exchanges, Inc., while Mr. R. J. Romney is president and general manager of the Vital Exchanges of Canada, Ltd.

Mr. Hochreich announces that of the thirty-one exchanges organized, seventeen will be in operation immediately, the remaining number will be releasing pictures within 30 days.

Exhibitors in Canada will be glad to hear that Vital Exchanges in Canada have now fifty-seven features and short subjects ready for immediate bookings. About one hundred and seventy pictures are included in the Vital distributing arrangement, among which there will be eight James Oliver Curwood stories presented with an all-star cast. A serial "The Mystery Box" with Ben Wilson and Neva Gerber, a super-special "Tale of a Thousand Nights," which broke the records of a Chicago theatre, first run, recently. Mrs. Wallace Reid's "The Red Kimono," featuring Priscilla Bonner and an all-star cast. Two A. L. Ferguson outdoor series. J. J. Fleming productions. Eight F. Schumann-Heink productions. Eight "Ken" Maynard. Eight Frontier Features. Six De Lux Features starring Marilyn Mills. Eight "Secret Service" series. Eight Forrest Taylor Productions. Six two-reel Herrick, "Fragments of Life." Twelve "Sheiks and Shebas" comedies. Twelve "Hey Fellas" comedies.

Our Theatre Educative

Water Damrosch, the distinguished orchestral conductor, said, "That fellow," referring to Hugo Riesenfeld, "is making audiences for me." The compliment is well deserved; for motion picture theatres are certainly, in addition to their mental stimulus to the masses, developing a knowledge and a love for music within the mass soul. During a season of orchestral presentations at our theatres, the repertoire of music offered to the patrons covers the field of the classics, grand opera, musical comedy and the twentieth century musical urge termed, "Jazz."

The importance of it all is the stimulus to respond to the combination of the colours of sound, to feel the rhythm of motion, to pulsate dreamily or merrily, or tragically to the tempos of a harmonious blending of musical instruments, telling their story as expressed by the composer, without words.

If music can tame the beast, "still the savage breast," what great beneficence can it not bestow upon the human species. For a conductor to acknowledge his appreciation to the motion picture theatre for his increased patronage is another proof that "we are not as bad as we imagine ourselves to be." That the educational aspects of our Industry is doing its work, subconsciously; and that the world is a little better off because our Industry is here.

Commerford Circuit Books F. B. O.'s Product 100%

Jerome Safron, manager of the F. B. O. Philadelphia exchange, consummated a deal with William Cadoret, general manager of the Commerford Circuit, for F. B. O.'s entire product for the 1925-26 season for the eighteen theatres on the Commerford circuit in Pennsylvania.

The cities include Scranton, Wilkes Barre, Plymouth, Sunbury, Danville, Ashley, Avoca, Bloomsbury, Dickson, Duryea, Glen Lyon, Hawley, Honesdale, Mauch Chunk, Northumberland, Selinsgrove, Throop and West Pittstown.

The productions include the twelve Gold Bonds: "Drusilla With a Million," "If Marriage Fails?" "Parisian Nights," "The Keeper of the Bees," "The Last Edition," "When His Love Grew Cold," "A Poor Girl's Romance," "The Midnight Flyer," "The Futurity Winner," "Flaming Waters," "The Isle of Retribution" and "Happiness"; 4 Fred Thomson super-westerns; the series of 8 Evelyn Brent Melodramas; 8 Maurice "Lefty" Flynn comedy dramas, 8 Richard Talmadge stunt comedy dramas; 8 Tom Tyler westerns, and 8 Bob Custer westerns. The short subjects include "The Adventures of Mazie," the series of Blue Ribbon and Standard Fat Men Comedies and the Bray cartoons.

Imperial Shows English Picture "The Unwanted" To Big Business

A special British feature, "The Unwanted," a G. B. Samuelson release, was shown as a special attraction at the Imperial, Ottawa, Ontario, for the week of October 31 by Manager Dave Coplan. The usual policy of the Imperial is to change programmes twice weekly, but the British picture was given a week's run and a block of seats was sold as reserved accommodation for all evening shows.

Clear, Brilliant White Light on Your Screen

can best be obtained by using

The G. E. Motor Generator Compensarc

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Watch F. B. O. Grow

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"The Adventures of Mazie"

with

Alberta Vaughn, Larry Kent, Kit Guard and Al Cooke.

Twelve Two-reel Subjects

to be Released One Each Week,
Commencing November 27nd.

Better than "Fighting Blood"
Better than "The Go-Getters"
Better than "The Pacemakers"

The First and Second Chapters of this wonderful series are now in all our Exchanges. We will gladly screen them on request.

Look and Book at Your Nearest Exchange!

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R No 18 '25

CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 28. TORONTO, CANADA November 14th, 1925

INDEPENDENCE

for

Canadian Theatres

No longer an ideal but a reality

Vital Exchanges of Canada, Ltd.

R. J. Romney,
President and General Manager

with Offices in

St. John - - - 27 Prince William St.
Montreal - - Albee Bldg., 12 Mayor St.
Toronto - - Hermant Bldg., Dundas St. East
Winnipeg and Vancouver

Davis Distributing Division, Inc.

Product.

"Better Pictures for Less Money"

A Wonderful Program of

Super Specials, Features, Comedies, Serials and Novelties

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE WILD BULL'S LAIR"

(F. B. O.) The best thing about these Fred Thompson action pictures is the fact that each one differs from the other in theme and treatment. This latest is entirely different from its immediate predecessors, "That Devil Quemado" and "The Bandits Baby," and yet it is equally interesting to both young and old. The athletic and good looking hero does his almost unbelievable stunts with easy nonchalence, he woos and wins in charming fashion; nor does he forget the saving grace of humor. The thrills usually to be found in his pictures are all here, but are made different by the presence of a wonderful wild bull —at least he seems to be wild.

This is an action picture which will pep up any program. The name of the star means something and you can safely promise real entertainment.

* * * *

CLASS B

"THE GOLDEN PRINCESS"

(Famous Players) Betty Bronson, most naive of screen ingenues, is featured in this picturization of Bret Harte's story "Tennessee's Pardner." The film boasts some unusually beautiful western scenery, and Betty is very sweet and attractive. Neil Hamilton is plainly a "nice" young leading man "made up" as a Western hero, but Rockcliffe Fellows is a corking villain, and Joseph Dowling and Phyllis Haver contribute convincing bits. There is a darling baby Mary Schoene, and the heart interest is well sustained throughout. The picture is not big nor an epic but charming Betty Bronson would save a far worse one.

* * * *

CLASS B

"HIS MASTER'S VOICE"

(Gotham) The story of the regeneration of a coward, by the courageous efforts of his faithful police dog. It is told in novel fashion, and features Mary Carr, George Hackathorne, Marjorie Daw and Thunder, one of the most gifted of the present galaxy of canine stars. Renaud Hoffman directed it in a careful and painstaking manner.

Thunder tells his puppy son (and what a cute pup!) the story of his struggles to make a man of his master who is inherently timid. The story is an absorbing one starting with boy's romance which is hampered by his cowardice; his being drafted in Class A in the World War; his reluctant going to war, and his final finding of himself under fire. George Hackathorne is admireable as the boy, doing some of the best work he has ever done, and making his delineation thoroughly plausible. Mary Carr is warmly sympathetic as his mother and Marjorie Daw demurely charming as his sweetheart. Thunder is almost human in his intelligence; and though there is a war savor to the story it is of absorbing interest.

Theatre owners can confidently promise first rate entertainment in this picture, which offers many exploitation angles also.

CLASS B

"THE UNCHASTENED WOMAN"

(Chadwick) This picture marks the return of Theda Bara to the screen. We can safely state that the return was accomplished successfully. This film setting of the stage play of the same name offers a splendid vehicle for her personality and talents. A wealthy business man is conducting a brazen affair with his secretary, and is discovered by his wife just as she is about to disclose to him the most sacred news a wife can impart to her husband. Shocked beyond measure, she leaves him but will not divorce him. He baby is born while she sojourns in Venice, but her husband does not learn of it until later. In Europe, a brilliant young architect who is unhappily married, falls desperately in love with her; she uses him to bring her husband to his senses.

Theda Bara looks remarkably well, and for the most part acts naturally and sincerely. A couple of attempts at kittenish coyness may therefore be pardoned. Wyndham Standing is very natural as the philandering husband, and he portrays his guilty anxiety and his great desire for reconciliation in convincing fashion. Eileen Percy is wholly admirable as the designing little puss who nearly wrecks the happiness of this home. Mayme Kelso, Dale Fuller, Harry Northrup, Kate Price and many other capable troupers round out a super-excellent cast.

This is a really excellent drama of the society type and serves to reintroduce a former favorite in most flattering style. It is very entertaining and properly played up will be successful at the well known Box Office.

* * * *

CLASS B

"THE COMING OF AMOS"

(Producers Distributing) This picture Rod La Rocque's first starring vehicle is melodramatic in intent, tinged with the humor with which the star imbues of all his work. It concerns the visit of an awkward young Australian to his uncle on the romantic Riviera. He there meets a Russian princess in distress, and becomes involved in all sorts of intrigue and adventures, incurring the enmity of a dastardly baron. Of course he wins the princess in the end, but what a time he has in doing it.

Rod La Rocque handles his role deftly and ingratiatingly; and is both handsome and humorous—quite a large order. Noah Beery is awesomely villainous, while Arthur Hoyt, Trixie Friganza, Richard Carle and Clarence Burton are fine in the smaller parts. We have purposely left mention of the princess to the last, for she scarcely measures up to the standard of the others. Jetta Goudal is the lady in question, and she is a character woman rather than a heroine. Barring her lack of sympathy, the picture though not great, is splendid entertainment. It was directed by Paul Sloane under the personal supervision of Cecil B. DeMille. It is worthwhile offering, and deserving of intensive exploitation.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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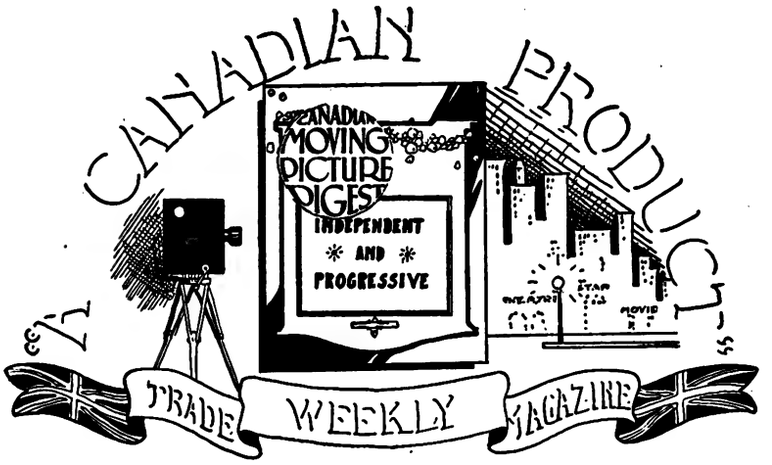

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"Trustifying the British Empire"

ANY Industry which suggests to its government added taxation should "have its head read." Whether the tax is placed upon the producer or exhibitor is not the question, the exhibitor will pay in higher rentals and the public either in higher admission prices, or in inferior quality.

America is responsible for the agitation abroad. The oft-repeated statements that America was Americanizing the British Empire, that America-made pictures were American propaganda, a publicizing of American Ideals, eventually made an impression even upon the "wooden head" of John Bull.

When I attended the banquet dinner of the Motion Picture Theatre Owners of New Jersey, Mr. Nathan Burkan, in his public address stated that England was jealous of America's trade hence her anti-American Film agitation. That America was Americanizing the British Empire with American Ideals, etc., etc. Philosophers have said that even wise men talking too much are apt to say something foolish.

America appears surprised that Britishers, or that the British Government should at last be taking the statements of Americans seriously. England awakens to discover that about ninety per cent. of the pictures on her screens are American-made, and that the same holds good throughout the British Empire.

If England would look a little more closely into the situation, England might discover that her theatres are going under the same control, that it will not take very long before a Britisher will have to jump through the Trust Hoop of Famous-Players before he will be allowed to manage his own theatre. That the press in England will be told that if they do not jump through also, they will be put out of business.

The fact that this writer, British-born, has been threatened by the managing director of the Famous Players Canadian Corporation, N. L. Nathanson, the president of the company being Adolph Zukor of the Famous-Players Lasky, he of world film monopoly ambitions, that if she did not stop the editorial policy of The Digest, which was for keeping Canada free from Film Trust control, that she would be forced out of business, is only an instance of what the Trust will do in England when they secure the control there which they have in Canada.

Americanizing the British Empire is a misnomer, rather call it Trustifying the British Empire, so that British-born citizens have to leave the country in which they have been born, in which they are conducting an honorable business, because foreign Trust Interests have driven them out.

See to this England. Watch into whose hands your theatres fall. With the buying power still in the hands of British exhibitors you will be able to establish a market for British pictures, if not in America, at least in the British Empire. Appeal to the people. Encourage production at home both through a National studio and by offering big prizes for the best pictures made during the year in England. Make London The Mecca for foreign import, that is, continental film buying and selling. Ask the people to buy shares in Film producing companies, guaranteed by the government. Pay the same rate of interest as the general "gilt-edged securities pay," give the public a bonus of common stock which will give them an added dividend on the revenue the picture makes, every shareholder is a British picture patron. Stimulate individual picture enterprise and let the government spend the money in adver-

(Continued on Page Four)

A Picture League of Nations Necessary

THE Independent producers who are not invading the foreign market in a desire to "grab" theatres are in danger of becoming innocent victims of a "reprisal activity" abroad. What are these Independents going to do to protect their foreign standing?

If the theatre-grabbers will not be moved in their thirst to monopolize the Picture Industry of the world, the Independent representation of the American Picture Industry should appeal to the president and those interested in establishing business and friendly relationship between the United States and foreign countries, beseeching them to use their influence in restraining the rash and headstrong actions of a very small group of its citizens.

Why should an entire country be subjected to a world criticism because Adolph Zukor and his associates desires to control the Picture Industry of the world?

Why should all the other Industries be subjected to a general investigation resulting in a weighing in the scales of Commerce because one man is a hog?

Why should the entire Picture Industry in the United States suffer foreign sales losses, be subjected to a critical, unfriendly attitude because the Famous Company are determined to destroy, wreck and trespass over any man or country's right in order that it shall become "top-dog?"

Wake up Independents. Don't be criticized for an aggression, an unfair policy in which you have no part.

Tell these countries that you are with them, that you have and are going through the same strangulation process; and that you are willing to sit around the table with your foreign trade in a spirit representative of the League of Nations, a spirit of reciprocity and fair play.

Don't be a scape-goat for an unrepentant sinner. Let Famous shoulder its own vices and the responsibilities thereof — Famous and its co-conspirators.

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EDITORIAL—Continued from Page Three.

tising British pictures over the entire British Empire, in America also. The American people have never been adverse to buying what they consider is "worth the money." Make British pictures "worth the money;" and incidentally, but of importance, a reciprocal trade relationship with America is not a bad suggestion if the proportion is reasonably adjusted, no fair-minded exhibitor in America will object to the purchase of a picture made abroad. An investigation of the picture successes made in America will reveal that the noticeable successes have been written by foreigners, directed by foreigners and the principal players imported from abroad also. The United States is not averse nor squeamish over the word "foreign." England's plays and players have received a cordial and popular support, the same support has been given to innumerable foreign artists who came to the American public.

It is The Film Trust of America which is responsible for any alleged British or foreign film boycott which exists. How can Famous get control of the American Picture Industry if the Independent exhibitor can maintain his Independence by being assured of pictures from foreign markets? As long as the foreign exhibitor controls the theatre situation, Independent producers have a chance to live through their foreign sales; and this Famous desires to eliminate, from the standpoint of weakening the position of the Independent producer by cutting off his foreign market; and by a control of the revenue of the Picture Industry abroad thr. ugh eliminating the foreign Independent exhibitor, for as you know the financial heads of Famous pointed out that a control of the Picture Industry could only be obtained by a control of the source of its revenue; and that this revenue came from the public and therefore necessitated a control of the box-office.

Meanwhile as far as the British Empire is concerned we look upon the Trust's ambition of a monopolization of the Film Industry of the world as an "ill wind which blew us much good," the conservative Mother Country awakens to the value of her screens, and in saving this Industry in her own Empire, anglicizing her people through this medium, England will save the Film Industry from coming under Trust control.

—RAY LEWIS.

F.B.O. Get Spotlight Class A For New Feature "The Last Edition"

Tops "The Vanishing American" and "Little Annie Rooney"

CLASS A—"NATURALS"—These photoplays which are so outstanding as to need little pressure in exploitation.

CLASS A

"THE LAST EDITION"

(F. B. O.) Here is a picture which has literally everything. Melodrama, comedy, pathos, thrills—all in proper proportion. It is entitled to be rated as a "Natural" for the following reasons: It is an Emory Johnson production released by F. B. O. This combination in the past has meant genuine Box Office success for the theatre owner. It is entertainment with a capital "E," being directed in masterly fashion by Emory Johnson, and acted in convincing and natural fashion by Ralph Lewis and the supporting cast. The theme is the sympathetic one of a faithful pressman and his devotion to his paper. His son, a youthful lawyer, secures a position in the District Attorney's office and is framed by a crooked, bootlegging, political boss. As the paper is being printed with this front page story of his son's disgrace, the old pressman discovers it and wrecks the presses. All ends happily however. There are some wonderful fire scenes with the fire department playing water on the flames. These scenes are realistic in the extreme.

Ralph Lewis is perfectly cast as the old pressman and the supporting cast lend him every aid. The picture is entertainment plus, and lends itself to a multitude of exploitation angles. It should prove a potent tonic for any ailing box office.

Walter P. Wilson Weds Mrs. Mary Davidson Fort Rouge United Church

The wedding of Mrs. Mary Davidson of Winnipeg, to Walter P. Wilson, Edmonton, Alberta, manager of the Capitol Theatre, was solemnized in the Fort Rouge United Church, Winnipeg Oct. 29, by Rev. E. F. Church, minister of the congregation, in the presence of 150 friends. Mrs. Davidson was given in marriage by her mother, Mrs. Crawford McMillan, Mr. Wilson was supported by F. E. Smith. At the close of the ceremony a reception was held in the Marlborough Hotel, where Mr. and Mrs. Wilson were congratulated by all present. They left at night for Edmonton. Mrs. Davidson had been a resident of Winnipeg for 20 years, and was with the John Deere Plow Company for several years. Mr. Wilson was formerly the manager of the Garrick and Lyceum Theatres in Winnipeg.

QUALITY COUNTS!!

Our Equipment is essential where the finest result is a requirement. This, coupled with honest prices, means that the Exhibitor is satisfied both as to Quality and Price. For instance, the new Delta Theatre, Hamilton, Ont., Mr. Fred Guest, Owner, opened Nov. 9th, to capacity business. Mr. Guest's new house is "Coleman" equipped as follows:

De Luxe Motiograph Projectors witn Gundlach No. 2 Radiant Lenses, General Electric A.C. to D.C. Motor Generator Compensarc, General Electric A.C. to A.C. Emergency Compensarc, Superlite Gold Fibre Screen, Newman Ticket Chopper, Vitrohm Dimmers, and a complete outfit of Fulco Theatre Specialties.

Again—*Quality Counts!!!*

The Coleman Electric Company

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"Bill" Melody Arrives in Toronto Taking Charge Vital Office

New Toronto Offices of Vital Exchanges of Canada Hermant Bldg.

When R. J. Romney sent "Bill" Melody to Toronto to manage the Vital office here, he picked the right man for "Bill" has long been a favorite with exhibitors with whom he has established more than a business friendship. "Bill" when interviewed stated, "I know Vital will make a place for itself, our prices are equitable, our product diversified and good, and our method of doing business is to use common sense. Having spent five years in the Maritime, one comes to this part of Canada with a broader vision and a sense of greater responsibility toward those with whom one does business. They have no time nor place for "small stuff" in the Maritimes, exhibitors look upon distributors who give them a "square deal" as their friend and the same holds good for the attitude of the distributor toward his customers, who are the exhibitors. We have everything necessary for the programme of the exhibitor and are ready to fulfill contracts and bookings now."

Among the releases numbered are the following:

THE RED KIMONO

With the following cast:

MRS. WALLACE REID

Priscilla Bonner	**Virginia Pearson**
Theodore Von Eltz	**Sheldon Lewis**
Mary Carr	**Nellie Bly Baker**
Carl Miller	**Max Ascher**
George Seigmann	**Emily Fitzroy**

THE VITAL TEN
SPECIALS

Tales of 1001 Nights—Natalie Kovanko	**Ready**
Red Love—John Lowell and Evangeline Russell	**Ready**
Hearts and Fists—John Bowers, Marguerite de La Motte, Alan Hale, Dan Mason	**Ready**
Law or Loyalty—Lawson Harris, Dolores Dorian	**Ready**

5 JAMES OLIVER CURWOOD'S

My Neighbor's Wife—20 stars, H. Rawlinson, M. Harris, T. Santchi and others	**Ready**
The Gold Hunters—David Butler, Heddo Novo, Bull Montana, Mary Carr, Jimmy Aubrey	**Ready**
The Courage of Captain Plum	
Tentacles of the North	
Wolf Hunters	

6 AL WILSON'S

1 Flyin' Thru—Al Wilson	**Ready**

8 KEN MAYNARD'S

$50,000 Reward—Esther Rawlson	**Ready**
Fighting Courage—Peggy Montgomery With Tarzan	**Ready**
Demon Rider—Alma Rayford	**Ready**
Haunted Range—Alma Rayford and the	**Ready**
The Grey Vulture	**Ready**
The Texan's Oath "Hollywood Beauty Sextette"	
Timber Wolves	
Lights of Mojave	

8 GENERAL CHARLES KING'S

Under Fire—Bill Parron	**Ready**
Warrior Gap	**Ready**
Fort Frayne Ben Wilson	**Ready**
A Daughter of the Sioux	**Ready**
Tonio, Son of the Sierras and	**Ready**
Apache Princess	**Ready**
Worst Man of the Troop Neva Gerber	**Ready**
Star Light Ranch	**Ready**

8 MARILYN MILLS'

Tricks—Marilyn Mills and J. Frank Glendon	**Ready**
Three Pals—Marilyn Mills, Walter Emerson, Josef Swickard	**Ready**
Fleet Foot	
Long Odds	
White Fury	
The Killer	

Among the other releases there is a series of 8 Peggy O'Day, 7 Al Ferguson's, Fragments of Life, 52 Cinema Stars, 52 Comedies, 26 Sheiks and Shebas, 26 "Hey Fellas."

"The Searchlight"

Max Linder, the famous French film comedian, and his wife met death in a suicide pact. The Digest regrets the impulse to "fade out" which prompted Max Linder, and trusts that these spirits may find what they were searching for in the Great Beyond.

Boulevard Theatre, St. Hubert Street, Montreal, was the scene of a fire which broke out in the projection room. Several children were injured. No lives lost. Fire quickly put out.

William H. Roberts, former British Naval Officer, received judgment in Supreme Court, U. S., against Olga Petrova. Roberts claimed $35,000 alleging Petrova's play "The White Peacock" was taken from his drama "The Red Wig." Damages for $7,500 awarded. There will be an appeal.

George T. Eaton, a retired wealthy landowner of Sussex, England, is leading the movement in England with J. D. Williams for the establishment of British National Pictures Ltd. At a recent luncheon J. D. stated: "We shall make pictures, we shall try to make very good pictures, and finally, gentlemen, I am betraying no confidence nor am I speaking at random or for the sake of effect, when I say that we shall have facilities for getting those pictures into all the markets of the world, even into the market of the United States."

A Mr. Feldman from England is said to have arrived in New York with a string of forty theatres to sell to Adolph Zukor. Someone connects this gentleman with the song, "Its a long way to Tipperary." It may be for the string may be a shoestring. The Famous office is said to have remarked that the gentleman with the "forty" would have no difficulty in securing a interview—certainly not, no difficulty in getting in to Famous with forty theatres, but try and get out! Only Houdini could, with the forty.

The appointment of Joseph M. Seider as business manager of the M.P.T.O.A. is a matter of congratulation to the association. Anyone meeting Joseph Seider would be impressed with his ability and sincerity. This is all that is necessary.

A. S. Clatworthy Leaves for Cleveland

A. S. Clatworthy, who has been western manager for Vitagraph and Warner Brothers' film exchange in Winnipeg for some time, has been promoted to Cleveland, Ohio, where he will be special representative of the Producers' Distributing Company.

William Mitchell, special representative of First National, arrived from Vancouver this week to spend a month in Winnipeg, promoting sales. He installed a new manager in Winnipeg, "Chic" Bell.

W. Hansher, western manager of Famous Lasky, with headquarters in Vancouver, B. C., spent a few days in Winnipeg recently.

M.P.T.O. Annual Convention (Ont. Div.) King Edward, Tues., Nov. 17th. "The Trust or You," which is it to be?

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — There is but one outstanding feature in the movie theatres this week. But it is a very important one. It is the appearance for the first time on the screen here of Vilma Banky, the lovely Hungarian actress who was recently brought to the United States under a long-term contract by the Goldwyn organization. Miss Banky appears in "The Dark Angel" at the Palace Theatre, and let it be said at once that very few faces have ever been seen on the screen more beautiful than hers, and fewer still belonging to actresses of intelligence and resource. Miss Banky reveals such mastery of the art of acting as few actresses upon the stage of the spoken drama could excel. She has grasped the fundamental differences between the stage and the screen — in reality they are very easy to understand, when people apply intelligence to them — and she has brought to her work a finesse, a vitality, a brilliance and an authority that would make her distinctive and prominent, no matter how insignificant the role she undertook. She avoids with sedulous care all the stock tricks of the average movie actress. She does not pose, she does not indulge in grimaces, she does not mouth nor twist her features into contortions intended to represent the passing of various emotions through the chest of the party executing them. A gesture, a glint of the eyes, a hardening of the mouth, a sudden turn of the body, and you are told more than you learn from five reels full of gymnastics by bathing beauties — who never bathe.

The story of "The Dark Angel" is one of renunciation. A man blinded in the war refuses to burden the life of his sweetheart. But in the end love wins, and all is well. That is the plot —all of it. But into the telling of the story Vilma Banky and her chief associate in this film, Ronald Colman, a young English actor also making his Canadian debut on the screen, have put a wealth of romance, with the result that every moment of the film is fraught with human interest, and much of it with a pathos that has a potent appeal. The author of "The Dark Angel" is English. Ronald Colman is English; and so is the next principal member of the cast. That the first film to be made with such a brilliant star as Vilma Banky should be British in origin, is a thing worthy of note, and the choice of Mr. Colman is one upon which the producers may well congratulate themselves. It would be an excellent idea for those who want to know the difference between acting and ranting on the screen to study Miss Banky's work. It shows how big emotional moments can be conveyed by the exercise of restraint much more effectively than by tearing sensations to tatters in full view of the audience. Miss Banky's art seems to have influenced all the cast, for there is in evidence throughout a notable absence of all efforts to create an impression or to convey obviously a thought or an emotion.

* * * *

Harold Lloyd in "The Freshman" hardly comes up to the delirious expectations created by the advance notices. The film was heralded as something beyond the ordinary, something transcendently wonderful as humor. It turns out to be a good second-rate comedy—and in more than that. Lloyd in "Safety Last" achieved a masterpiece of original comedy. This college story is neither a masterpiece nor a triumph of comedy portrayal. Opening as a comedy, it swiftly changes into pure farce, then back again into comedy, and closes with a burlesque of a football match. The farce is good farce — excellently done, and at all times providing abundant food for laughter, which it elicits in storms from the audience. But the comedy is not so good. Lloyd in the guise of a college boob who believes he is achieving popularity is frankly incredible, preposterous, unimaginable. So long as he sticks to farce, and it is evident to the audience that it is farce, the film goes with a swing that nothing can resist. But as soon as there is any attempt to portray something the audience is asked to believe is a reasonable presentation of college life, the thing flops heavily and fatally. There never was such a college as this college, and never such a fool at any college.

The farcical football match is funny —as funy as could well be devised. The boob turned into a hero and achieving the impossible with uncanny ease may not strike many as an inexcusable incongruity. They will probably accept it as part of the entertainment. In any event, the manner in which the film has been cut is such as to militate against effective or intelligent continuity.

* * * *

"Fighting the Flames" at the Imperial is really a good propaganda film, designed to arouse public interest in the work of the fire-fighters, the risks they run, and the hardships they are sometimes called upon to endure. It tells a good melodramatic story in a vividly graphic manner, and good work is done by David Torrence, William Haines, and Dorothy Devore, with Sheldon Lewis to lend added conviction to the thrills the film provide.

* * * *

Talking about thrills, there is a picture at the Strand this week entitled "Bobbed Hair" which provides a new type of thrill. The hero and heroines are together in an automobile. While it is being driven at a terrific speed it runs down an embankment and turns over a couple of times before it stops. Then the occupants, who have beeen (filmed) thrown out, get up, brush themselves, shake themselves, smile, re-enter the car, which is absolutely unharmed by the tumble, and proceed gaily on their way at the same speed as before. How's that for a novel thrill?

* * * *

Paul Capellani, the famous French screen actor, whose successes in the movies have been as great as those he has achieved on the stage, is at present in Montreal, as the star of the French stock company now playing at the Orpheum Theatre. He opened with brilliant success on Sunday night in "La Guitare et le Jazz-Band," a new modern French comedy-drama from the pen of Henri Duvernois and Robert Dieudonne. Andree Pascal made a fascinating heroine.

Squad Football Club See "The Freshman"

The whole squad of the Ottawa Football Club attended a "special workout" at the Regent Theatre, Ottawa, Ontario, at the invitation of Manager Leonard Bishop on Wednesday night, October 28, and the local stalwarts of the gridiron learned to play the game in an entirely new way. The reason was that they witnessed a performance of "The Freshman," the Harold Lloyd comedy. About 30 members of the club, with their officers, were the guests of Manager Bishop, who secured excellent publicity in the newspapers over the stunt.

Provincial revenues from the Amusement Tax for the fiscal year ending Oct. 31st, 1925, will approximately total $1,470,000. About seven thousand less than last year. October retruns are not included in these figures and may bring in a larger total. Last year's receipts as given by the Hon. W. H. Price showed that the theatre inspection netted the government $209,379 in addition to $1,477,135 for the Amusement Tax. About $500,000 of this sum is collected from Toronto and vicinity, but Toronto gets no portion of this tax, it is, a provincial "grab-bag."

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Subsidies and Soft Soap

Another American on British Films

The following article which appeared in the Kinematograph, issue of Oct. 15th, 1925, makes us more firmly believe that upon occasion silence is indeed golden, and that the urge to make public statements even on "live issues" is an urge which should be suppressed, especially if one happens to be living in a glass house and the statement is in the nature of throwing stones. Mr. Nathanson suggests a subsidy, The Digest suggests that the Trade Committee investigate the state of affairs in Canada; and how N. L. has helped Famous trustify our Film Industry here. —Ed.

"IT is kind of N. L. Nathanson, of Famous-Players Canadian Corporation, to decide (without waiting for the suggestion from the Trade committee now sitting) that what the British film needs is a subsidy.

Kind, but not quite convincing. For we all know that what the British film—subsidised or unsubsidised — really needs is extended markets, and we also know that it is denied those markets, by the big American corporation with which Mr. Nathanson is associated, and others like it.

We also know that Mr. Nathanson's concern is regarded, by a large section of Canadian Trade opinion, as a dangerous alien monopoly or near-monopoly, and the absence of British films in its programmes is one of the most serious things alleged against it.

For Mr. Nathanson to pretend, in these circumstances, that he would like to show British films, and that he will get British films to show if producers here are subsidised is—shall we say, disengenuous.

The real character of the Nathanson group is so well understood that the remarks just quoted would not call for special notice, but that they are typical of much of the "good will" nonsense we get from the other side.

Every American movie magnate appears to have three or four form letters which his secretaries use whenever his opinion is requested on any proposal to revive British production. His interest in British production begins and ends with the attachment of his signature.

One begins "We would willingly lend the whole forces of our organisation to the distribution of worthwhile British films." Another indulges in the wide-open door gesture: "America will welcome on its screens the best productions of the whole world." Another, truly enough affirms: "There is no prejudice against British films in America," and, quite untruly, proceeds to infer that all the British producer has to do to get in is to make the films.

Isn't it about time the Americans stopped fooling—not us, but themselves, by this nonsense?

We don't need a President at umpteen million dollars a year to tell us that films good enough for the American public can be sold in the American market—at a cost at present beyond us; we learned long ago that the taste of the public over there was catholic enough to accept films of any nationality; very few of us ever believed the "conspiracy" story.

What we do want from the big American groups is either a real honest-to-goodness offer of co-operation in the *marketing* of the worth while British films or — the decency of silence.

Their present "gestures," of course, deliberately ignore the leading fact of the situation—that films good enough for the American market can only be made, with reasonable certainty, on the security of American distribution.

In all the wealth of good wishes and assurances of friendly co-operation from the other side there is not a single honest guarantee of distribution on which a British producer would be justified in increasing his production costs.

We are speaking of the big groups, who are most vociferous in their expressions of good will and most ingenious in evading any direct promises.

There are, of course, American concerns who will give British producers a fair distribution deal, but these concerns do not indulge in newspaper talk—nor do they monopolise the British producers' home market. And they have almost as bad a fight in America as the Britisher himself.

The concerns who take most money from this country, and who have vastly increased the difficulty even of a small scale production here by their policy of wholesale blind booking, have done nothing—and less than nothing —for the British film.

And our opinion is that they will continue to do just that amount—subsidy or no subsidy—for British producers until it is made plain to them that their future British profits depend entirely on a fair American distribution for British films.

It is essential—not in our opinion only, but in that of every business man at the production end—that the absolute necessity of an American outlet be kept in view throughout the whole consideration of the production problem.

A "solution" of that problem which does not imply adequate distribution in America is no solution—and no one knows it better than the type of American who spurts affection—but never a suggestion of genuine business reciprocity.

It is recognised also by that other type of American, represented by a letter in our present issue, who — quite justly — finds the explanation of the British film's failure in America in the British film itself.

The second type of concern is not in a position to guarantee an outlet. The first—of which any one of the Big Three is a type—is in that position. Not one of them has, by a single step in that direction, shown the sincerity of its "good will" to independent British production by the American standards.

And none of them will until they are compelled. It is so much simpler to put up Nathanson and others to shed crocodile tears.

It is also quite easy to secure free publicity for a measure of "co-operation" with British producers which, by means of that useful joker, the "screen examination" clause, turns out in the end to have given the British producer nothing.

In one way or another, the American producer has certainly shown that he will voluntarily do nothing for the British film. There are various remedies, and even a subsidy may be of temporary assistance.

But the real remedy is compulsion, and it is not surprising that, in France as well as in England, the Kontingent looms ever larger in Trade discussion. The blatant insincerity of American protestations may, in fact, force the very remedy they have most reason to fear.

And they *do* fear—badly—being compelled to do what they would have us believe they would love to do!"

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Watch F. B. O. Grow

Film Booking Offices of Canada Ltd.

Executive Offices

277 Victoria Street - - Toronto, Canada

November 14th, 1925.

To the Motion Picture Exhibitors of Canada:

We wish to extend to you our very best thanks for your kindness in assisting us to make F.B.O. Week, November 8th to 14th, such a huge success--exceeding as it did, by many thousands of dollars, any previous weeks' business done by this Company in Canada.

We also wish to thank all those exhibitors who offered us play dates which we were unable to accept on account of all our product being booked solid.

We want you all to know that our thanks comes from every individual member of our organization.

Very sincerely yours,

P. C. TAYLOR,
General Manager.

Watch F. B. O. Grow

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 29. TORONTO, CANADA November 21st, 1925

W No 25 '26

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE SCARLET WEST"

(1st National) This is a virile picturization of the days when the Red man was a real menace to our Western civilization. The frontier battles are fought all over again in this by thousands (apparently) of Indians and United States cavalry; and the historic "Custer's Last Stand" is pictured in all its colorful detail. A love story is interwoven with the battle scenes, and the problem of an educated Indian torn between his fealty to his racial instincts and his affection for a white girl is set forth convincingly. Robert Fraser is excellent as the Indian, giving a finely drawn characterization, and Clara Bow is sweet and charming as the General's daughter. This is by no means a great picture, but it is decidedly colorful entertainment, and susceptible to intensive exploitation.

* * * *

CLASS B

"THE PRIDE OF THE FORCE"

(States Rights) A really excellent melodramatic story of a policeman's family problems. It is enacted by a sterling cast of picture actors including Thomas Santschi, Gladys Hulette, James Morrison, Edythe Chapman, Crawford Kent and Francis X. Bushman, Jr.

The story concerns a veteran patrolman, (Santchi) who is seeking advancement. His son (James Morrison) is a weak youth who is in the toils of a gambler and crook (Crawford Kent) who loves the youth's sister (Gladys Hulette). In seeking to save her brother from a frame up, the girl as well as her brother are caught in a raid by a squad headed by their father. He believes them guilty and sternly turns them over to the law. Everything is set right through the magnanimity of a rich young chap who also loves the girl. Tom Santschi is rugged and convincing as the old cop, Edythe Chapman notably sympathetic in a homely natural mother part. Gladys Hulette, James Morrison and the others are lifelike in their portrayals, and the whole is entertainment of a very high order. It is clean and wholesome in tone, and offers a world of possibilities along the lines of exploitation.

* * * *

CLASS B

"HELL'S HIGHROAD"

(Producers Dist.) This must be the highroad in Gehenna alluded to in the phrase "hell is paved with good intentions." This Rupert Julian directed, Cecil B. DeMille—presented work is lavishly mounted, well photographed and splendidly directed—but the story is not up to the other qualifications. Leatrice Joy, Edmund Burns, Robert Edeson and Julia Faye are the chief actors. Leatrice is playing with a new-found dash these days as well as added avoirdupois and is thoroughly delightful in her character of the young wife. Edmund Burns is a sorry hero, he tries to be both pathetic and cute—a large order, it is too bad he does not measure up to the other actors. Robert Edeson gives his usual polished performance, this time as a millionaire who loves the ladies. Julia Faye is a poorish lady who knew her little book.

The theme of the story, of course, is love and money. Two young folks, both poor, are in love. She interests a rich man and he helps her boy friend get rich—she gives the rich man—gratitude. Her husband cannot stand prosperity, so she pleads with the rich man to topple him from his pedestal. It has all been done before with better stories, but those who like the DeMille touch will like it. The lurid title, the adequate cast and the glamour of DeMille's name, will unquestionably put this over if it is properly exploited, but our B rating is based on this, and not on the worthiness of the story.

* * * *

CLASS B

"POWDER AND PAINT"

(Chadwick) Hunt Stromberg here has given us a Box Office picture of decided quality. It is a story of the underworld and of the stage, somewhat melodramatic in treatment but in nowise to be considered as a melodramatic thriller. It is rather in the problem society drama class and features Elaine Hammerstein backed by a sterling cast including Theodore Von Eltz, Derelys Perdue, Stuart Holmes, John Sainpolis, Charles Murray, Russell Simpson and others, Mary Nolan (Elaine) a talented singer and dancer, and a good girl, is the star performer in Dago Mike's underworld dive. She has higher aspiration and the story concerns these aspirations and their fulfilment, culminating in her being featured in a Broadway show.

The drama is unfolded logically, with just the right proportion of suspense, laughs, spice and sustained interest. Elaine is admirable as the girl of the slums who rises to Broadway stardom and gives we think the best performance of her career. She is sweet and charming, expresses emotions naturally and does a half-tipsy moment with rare delicacy. Theodore Von Eltz is manly as her ex-waiter sweetheart; John Stainpolis is a high-minded theatrical magnate. Stuart Holmes is a slimy pursuer of attractive femininity. Derelys Perdue as a gold digger, and Russell Simpson and Charles Murray in character bits are also excellent.

This is a picture of splendid entertainment values, of sustained interest with a powerful climax and a logical ending, and is susceptible of many attractive exploitation angles. It is suitable for any theatre, large or small.

* * * *

CLASS B

"HER SISTER FROM PARIS"

(1st National) This is a delightful and spicy bit of paprika from Vienna in which Connie Talmadge does some of the best work in her flippant career. The theme is not particularly fresh or novel, but its treatment by Sidney Franklin who directed it, has an almost Gallic lightness of touch. A temperamental novelist and his wife, a somewhat dowdy lady, are prone to battle over any little thing. Finally she leaves him to go "home to Mother." However, Fate in the person of her sister from Paris, a famous and slightly notorious dancer, intervenes, and strategy ensues. The wife, by bobbing her hair and dolling herself up, adding a beauty mark on her chin as a finishing touch, becomes the image of her famous sister. Hubby meets her, falls heavily for her and a fervid flirtation ensues. The affair is reaching a point where the audience will feel a little prickly when wife discovers that her hubby loves her, dowdy and scrappy though she may be, after all. Thereupon she plucks the spurious beauty mark from her saucy chin and "reveals all."

Constance plays rather a remarkable dual role, and the double exposures are really baffling. Her work is in the right key all of the time, though she is somewhat prone to wide-eyed and dental smiling. Ronald Colman is fully as delightful as she in his role of the deluded husband; and George K. Arthur lends a gorgeous comic touch to the part of a sappy young Englishman—"something or other in the Embassy"—who is flirtatious and is much given to playing "The Blue Danube" on the piano.

This is a smart farce comedy at its piquant best.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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Vol. 17, No. 29 TORONTO, CANADA November 21st, 1925

M.P.T.O. (Ontario) Holds Convention

J. C. BRADY was elected president of the Motion Picture Theatre Owners of Canada, Ontario Division, at the Annual Convention which was held at the King Edward Hotel, Toronto, Tues., Nov. 17th. Mr. Brady needs no introduction to our readers, his interest in the Independence of the exhibitor has covered a great number of years and with each year added, his interest remains keen and serviceable instead of dulled and languishing. Mr. Brady received his election running on a ballot with two other nominees.

Mr. Roy O'Connor, manager of the Prince of Wales Theatre, Toronto, was elected vice-president. Mr. O'Connor has also identified himself with organization work and shows every indication of becoming a leading factor in the Independent movement in Canada.

Mr. Joe Cohen, "faithful Joe" as he is termed, was unanimously accorded the privilege of treasuring the funds in the official capacity of treasurer, while your Editor was again accaccorded the honour of performing the scribe's work as secretary for the Organization.

The Board of Directors, in whose hands, or should we say in whose "heads" our organization is to trust, will have the bulk of the organization work to put through and this Board by a standing vote unanimously elected Harry Alexander as Chairman of the Board.

Members as follows:—

Harry Ginsler, S. Major, H. Alexander, Sam Bloom, S. Fine, George Lester, S. Lent, C. Rottenberg, A. Pollakoff, with a reservation for the election of three more members from the Province of Ontario, not domiciled in Toronto.

The Board of Directors to elect the Grievance and Arbitration Committee from its Board; and this committee to be rotary, a new representation being selected for each case to be arbitrated. Headquarters for the organization will be secured which can be utilized as a club-room, but where no "club" will be wielded, the room to be utilized for social and fraternal purposes.

Trustifying Mary Pickford

Copy of telegram sent by Directors and Officers of the Theatre Owners Chamber of Commerce, New York City.

November 16, 1925.

Miss Mary Pickford,
Beverley Hills, California.

The Board of Directors and Officers of the Theatre Owners Chamber of Commerce met today to take up the reported merger of United Artists and Metro Goldwyn Mayer Companies Stop .It was the unanimous opinion that we bring to your attention the fact that this merger is another step in a well laid out scheme to bring about a trustification of our Industry and we feel that we owe it to the public and the Independent Theatre Owners who have supported your artistic efforts and who have helped develop the prestige and influence that you now possess to prevent your being used for destructive and monopolistic purposes Stop Your previous experience with Famous Players Lasky Company which compelled you to start an Independent company will be repeated only with more disastrous effects to the public and to the theatre owners because the pictures in which you appear will be used to compel or force Theatre Owners to buy and use pictures of an inferior grade and quality issued by Metro Goldwyn Mayer Company in conjunction therewith Stop We do not feel that an artist of your standing and Independence will subordinate your great initiative creative ability and artistic effort hitherto displayed by you for any monetary consideration and in behalf of our public and ourselves plead with you to continue your independence for the furtherance and continuance of our Industry along the lines of the greatest usefulness to our public and the country at large.

CHARLES L. O'REILLY, President
SYDNEY S. COHEN, Chairman
BOARD OF DIRECTORS.
908 Times Bldg., New York, N.Y.

Mr. V. Saxe, of Mt. Forest, Ontario, was made a member. Toronto exhibitors who attended the business sessions: J. C. Brady, Ald. Summerville, Harry Alexander, Mrs. Bloom, Ray Lewis, H. King, J. C. Cohen, R. O'Connor, H. Ginsler, S. Ulster, S. Bloom, M. Mental, H. Lester, S. Fine, A. Applebaum, G. Lester, A. Pollakoff, V. Saxe, S. Major, J. Smith, N. Rittenberg, J. Gertzbein, S. Krestell, C. Bailley, Sam Lent, S. Lester, C. Rottenberg and A. Rottenberg. About 150 guests assembled for the banquet and rally in the Yellow Room of the King Edward, the evening of the Seventeenth. Six feature acts were furnished by the Gus Sun Booking Offices and these were greatly enjoyed, further reports of the Convention and Banquet in the issue of Nov. 28th.

—RAY LEWIS.

Before Buying Pictures Read The Digest Advertising Pages.

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J. D. Williams, Managing Director British National Pictures Ltd. Secures $250,000 Backing from Show-Man Financier

J. D. WILLIAMS, who is responsible for the organization of First National, and who refused to be bribed or threatened by Adolph Zukor to sell out the Independent exhibitor, is now in England.

Mr. Williams has secured, as financial backer of his British National Pictures Ltd., Mr. George T. Eaton, a retired landowner, who has had considerable experience however, in the show business. "If anyone in the world can put the British National Pictures over," states J. D. "it is George T. Eaton, who will officiate as chairman of our Board of Directors." A close-up view of Mr. Eaton may be had through the recent address made by him at a press luncheon given in London, Nov. 3rd.

"There is little need to talk to newspapermen who are so well versed in the Film Industry as you are about the present condition of the British screen, nor about the effect which the overwhelming preponderance of foreign pictures is having, both on Trade, and on the Public, not only at home but in the Colonies.

You know as well as I do, perhaps better, of the agitation which has been going on for so long verbally to improve these conditions. But the only way to improve them is to make films which will be acceptable to the whole World, and to do that is to remove some of the hardships under which British production has been labouring.

One of these handicaps has been the non-existence of studios so organized that they really can compete with those in Hollywood; studios where production can be handled efficiently, in the most up-to-date sense, as well as economically.

One of the main objects of British National Pictures is to provide such studios, and when later you see the plans of the studios which we are about to erect, plans which I shall have the pleasure of asking you to inspect and discuss in a few moments, I honestly believe that you will realize that our intentions will go more than a long way to solve what has been so serious a problem hitherto.

But behind the intention to build studios and produce pictures which shall be worthy to represent the British nation in every quarter of the globe is another and deeper thing. You know and I know that this nation is suffering severely, industrially and commercially, from lack of screen advertising, while at the same time America is prospering enormously as a direct result of the terrific propaganda which the screen, consciously or unconsciously affords her. Now we—and by we I mean myself and my British associates who are financing and controlling this company, are alive to the immense advantage which will accrue to industry and trade—British industry and trade—all over the world from a proper representation of our nation, its ideas and its ideals, on the screen.

Gentlemen, we are business men and believe that, apart from being a sound business proposition for our Company we are doing an enormous service to the whole trade of the British Empire in promoting such a Company as British National Pictures Limited.

The main point of what I may call our practical beliefs in this matter will be found in the little booklet which you have in front of you entitled "Why British Films are vital to Britain's prosperity," which I earnestly ask you to study carefully. It contains all the historical, traditional and economic reasons why motion pictures should and can be made here as a business proposition in the broadest universal sense.

Some people may lay stress upon the fact that Mr. J. D. Williams, an American, is associated with this Company, but one has to realize the commercial and technical perfection in films in the business sense, has been brought to perfection in the United States, and that it would be folly for us not to seek the help and knowledge of an expert in the widest sense in all the matters that pertain to the successful foundation of such a gigantic enterprise. I first came into contact with Mr. J. D. Williams in Australia many years ago. There I was associated with him in a number of enterprises in the entertainment business which were and still are very successful. I myself was for a long time on several successful theatrical Boards which are to-day flourishing enterprises. So I may assume to know something about the show business, of which the photoplay is the modern and logical development.

Seven years ago I came home and retired, devoting myself to the breeding of prize cattle, I am pleased to say that I have made a success of it both as a breeder and a showman, and have the honour this year of being the President of the British Friesian Cattle Society. But lately I have felt the call of business again, and when I decided to come into the film business for the very serious purpose of trying to found an industrial concern capable of competing with America, I unhesitatingly sought the help of Mr. J. D. Williams, because he is English by parentage, and I may incidentally say is married to an English girl, because he knows every angle of the film industry as few men do, and because he has nutured the idea of a British Film producing industry which shall be an international factor in the widest sense. But in this connection I want to say most emphatically that every penny of the capital of this Company is British, every shareholder is British, and (save for Mr. Williams, who is really British by blood and tradition) all the Directors are British. In fine, the Company is exactly what its name implies—a British National one; it will make British Pictures, it will conduct its business in a British way, and it will propagate on the screen nothing which will do any harm, even by inference to the best British ideals.

Gentlemen, it is time, it has long since been time, that the British nation had a place and a prominent one, in the arc light of the World's projectors, and it is the aim and the hope of this Company to get in that place.

Now as to the Company itself, it has been formed for the purpose of building studios on the most up-to-date types, studios of an efficiency that exist in no other part of the World. All the faults, all the delays in handling material, and so far as is possible, all the delays that arise from handling temperament, are being legislated for. The studios, plans of which you can examine for yourselves, will be available for other directors. All the wonderful facilities which we are going to offer will also be at their disposal, for we intend not only to make pictures ourselves, but to give all the help and encouragement in the world to British producers, to give them surroundings and facilities where, at last, they can make films in security and comfort, without any of the heartbreaking difficulties, delays and makeshifts that have for so long been their handicap. You will note from the plans that we are going to build eight studios. We will only be using one or two of these, the others will be open to producers, and we have no intention of tying them all up, or of attempting a monopoly.

(Continued on Page Five)

Before Buying Pictures Read The Digest Advertising Pages.

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St. John Proud of R. J. Romney Who Establishes Head Office Vital There

AN EVENT of much interest in St. John was the opening of the new Vital Film Exchange Incorporated office. This is the head office of this company in Canada and was opened by R. J. Romney, General Manager for Canada, at 27 Prince William Street, St. John, N. B.

Mr. Romney has just returned from a hurried trip to New York where he was in conference with the Executives of the Vital Film Exchange Incorporated at their office located at 218 West 42nd Street, on matters relative to the opening of exchanges throughout Canada. The office in St. John was open for business on October 12th and the second Canadian office that at Montreal was opened on October 22nd. Mr. Romney will be in Montreal shortly. A week later offices at Toronto and Winnipeg were ready for business.

Mr. Romney had the pleasure, while in New York, of meeting the following prominent gentlemen identified with the huge enterprise—Mr. David B. Hochreich, President of the Vital Film Exchanges Inc., Mr. Davis, "Second," of the Davis Distributing Division; Mr. Wllton Kempler; Mr. J. K. Adams and Mr. Leo Price President of the Associated Banking Corporation.

It was a great satisfaction to Mr. Romney to know that big interests were allied with Vital Films Exchange Inc. Realizing the kind of men identified with this enterprise there is no doubt that it will prove of great importance in maintaining an Independent field in the Motion Picture Industry. These gentlemen are shrewd, clean-cut business men who advocate a "live and let live" policy. It is fortunate that at this particular time Vital should step into the breach and occupy the important position which Vitagraph Inc. formerly enjoyed.

Those interested feel sure that "Vital" will be given strong support and in fact this support has already been assured. This business is to be run entirely different from any other motion picture business enterprise ever attempted. It will be handled on a co-operative basis. By this we mean that the exhibitor will not be forced to pay prices beyond his limit but by mutual agreement prices, equitably arranged.

Thirty-one offices are now ready for business in the U. S. and Canada which proves that the Vital organization is losing no time in establishing itself.

The company wishes it distinctly understood that they have absolutely no connection with any combine organization of any kind. Vital Film Exchange Inc. is a strictly independent distributing organization, working along with independent exhibitors and desirous of treating its patrons as patrons, for each contribute to each other's success.

Further announcements regarding larger expansion will soon shortly be made as movements relative to this are now under way.

Friends in St. John wish Mr. Romney a very great measure of success in this new enterprise and feel that his long experience in the Motion Picture business assures him of success. He has always stood for what is best in pictures and has been one of the leading film men in the city of St. John.

Opening of Lyceum, Winnipeg Under Universal Management

Closing Oct. 30, with final performances in the old theatre, the Lyceum Theatre, Winnipeg, now leased by the Canadian Universal Films Co., was placed under the hands of three shifts of decorators, designers and other specialists, who rushed alterations through in time for the opening of the New Lyceum, Saturday, October 31. The theatre was redecorated, reseated and equipped throughout with new lamps and draperies. Charles A. Meade, who was recently appointed general manager of the Lyceum, Starland and College Theatres, Winnipeg, has appointed Archie J. R. Cameron, assistant at the Lyceum for the past year, as house manager of the New Lyceum. J. F. Loudon is to be house manager of the Starland Theatre; and Herbert Walmsley, house manager of the College. All three theatres will be under the personal supervision of Mr. Meade. The opening picture at the new theatre was "California Straight Ahead," and it did capacity business, being followed by "The Merry Widow" which stood audiences up nightly. Lyceum's pictures now start showing Saturdays.

BRITISH NATIONAL PICTURES

(Continued from Page Four)

We shall make pictures, we shall try to make very good pictures, and finally, gentlemen, I am betraying no confidence, nor am I speaking at random or for the sake of effect, when I say that we shall have facilities for getting those pictures into all the Markets of the World, even into the Market of the United States.

If you desire to ask any questions, or to have any information on any points which I have failed to touch, out of regard to your patience in having to listen to me too long, I will be pleased to answer them.

So—SHOOT!"

In reply we say to Mr. George Eaton—"Let George do it"—Shoot—Shoot a long list of good British Pictures.

QUALITY COUNTS!!

Our Equipment is essential where the finest result is a requirement. This, coupled with honest prices, means that the Exhibitor is satisfied both as to Quality and Price. For instance, the new Delta Theatre, Hamilton, Ont., Mr. Fred Guest, Owner, opened Nov. 9th, to capacity business. Mr. Guest's new house is "Coleman" equipped as follows:

De Luxe Motiograph Projectors witn Gundlach No. 2 Radiant Lenses, General Electric A.C. to D.C. Motor Generator Compensarc, General Electric A.C. to A.C. Emergency Compensarc, Superlite Gold Fibre Screen, Newman Ticket Chopper, Vitrohm Dimmers, and a complete outfit of Fulco Theatre Specialties.

Again—*Quality Counts!!!*

The Coleman Electric Company

258 Victoria Street Toronto (2), Ont.

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F.B.O's "Last Edition" and "The Keeper of the Bees" Break Record for Bookings

P. C. Taylor Puts Over a Record Breaking F. B. O. Week in Canada.

During F. B. O. Week in Canada recently, P. C. Taylor put over a record in business which called forth the highest praise from the Company's officials. The Independent exhibitors co-operated 100% and when you take into consideration that F.B.O. depend upon the Independent exhibitor's business solely, it proves that Independence in Canada is as possible as it is profitable. —Ed.

AN enviable record for first run bookings on F. B. O. product is being established by the Sales Department of the company, as a result of the painstaking effort of J. I. Schnitzer, vice-president in charge of production and his production staff in making pictures possessing definite box-office and exploitation values, and of the equitable distribution policies inaugurated by Colvin W. Brown, vice president in charge of distribution.

Concrete evidence that F. B. O. pictures are being booked extensively and largely by the best and biggest first runs throughout the country is contained in an annuoncement from Colvin Wl. Brown that to date hundreds of first run theatres have already contracted for "The Last Edition" and "The Keeper of the Bees," the former a November and the latter an October release. The list of theatre bookings which follows is but a portion of the contracts with which the Sales Department has been flooded for the last two weeks.

"The Last Edition," an Emory Johnson production which glorifies the men employed on a newspaper, was given a Broadway showing in New York where it played at B. S. Moss' Cameo Theatre. The film has been booked for early showing at the following houses:

Clinton Square Theatre, Albany, New York; State theatre, Utica, N.Y. Albany Theatre, Schenectady, N.Y.; American Theatre, Troy, N. Y.; Strand, Knoxville, Tenn.; Capitol, Macon, Ga.; Empire, Montgomery, Ala.; Modern and Beacon, Boston, Mass.; Fay's, Providence, R.I.; Olympia, Worcester, Mass.; Capitol, New Bedford, Mass.; Olympia, Lynn, Mass.; Rialto, Columbia, S.C.; Randolph, Chicago, Ill.; Orpheum, Rockford, Ill.; Capitol, Charleston, W.Va.; Rivoli, Toledo, O.; Valentine, Canton, O.; Broadway Strand, Detroit, Mich.; Isis, Grand Rapids, Mich.; Strand, Flint, Mich.; Regent, Sagniaw, Mich.; Regent, Jackson, Mich.; Capitol, Dallas, Texas; Royal, San Antonia, Texas; Queen, Houston, Texas; Capitol. Ft. Worth, Texas; Wigwam, El Paso, Texas; America, Denver, Col.; Strand Colorado Springs, Colo.; Capitol, Des Moines, Iowa; Colonial, Indianapolis, Ind.; Walnut, Louisville, Ky.; Strand, Tampa, Fla.; Orpheum, Topeka, Kansas; Pantages, Los Angeles, Cal.; Rivoli, San Diego, Cal.; Capitol, Little Rock, Ark.; Madison, Madison, Wis.; Pantages, Minneapolis, Minn.; New Princess, St. Paul, Minn.; Olympia, New Haven, Conn.; Polis, Bridgeport, Conn.; Capitol, Hartford, Conn.; Rivoli, Patterson, N.J.; Criterion, Oklahoma City, Okla.; Victoria, Philadelphia, Pa.; Regent, Scranton, Pa.; Virginia, Atlantic City, N. J.; Cameo, Pittsburgh, Pa.; Columbia, Portland, Ore.; American, Salt Lake City, Utah; Rialto, Butte, Mont.; Grand, St. Louis Mo.; Columbia, Seattle, Wash.; Clemmer, Spokane, Wash.; and the Rialto Theatre, Washington, D.C.

As fine a record has already been scored by "The Keeper of the Bees," J. Leo Meehan's film version of Gene Stratton-Porter's famous novel.

Independent Films Thriving

THE INDEPENDENT FILMS LTD., under the management of Louis Rosenfeld, has certainly built up a splendid business. It is the policy of the "wise heads" in Canada to always foretell the doom of Independent exchanges upon their introduction, but these are like unto the prophets of "Baal," they prophecy disaster for Independents to please Monopoly. That Independent Films have a splendid line-up is evidenced by the great number of "Spotlight" Class A's and B's which its releases has secured, running against the biggest features shown on Broadway for classification. Such a selection of a programme cannot be the result of "just luck," but indicates keen showmanship. It is the business of every Independent exhibitor to first give his business to the exchanges which he knows are Independent without question, next to those of which he has some doubt. If he needs any more pictures after that, well let him take another look over the Independent field and then use his own discretion.

The latest acquisition of product for Independent Films has been the George Walsh series of six features, one every six weeks. The first of the series, "Pluck" capturing The Spotlight "B" Class of "Merit."

If British Kontingent Will Canada Become A Producing Centre

VARIOUS moving picture men of Canada are worked up to a high state of interest over the proposal in Great Britain for the adoption of the Kontingent Plan to encourage British production of pictures and to erect a restriction against a percentage of American moving pictures which have become predominant in the British Isles.

Canadian officials are very much interested because they see in the British development an immediate prospect for the making of many productions on Canadian soil by United States companies in order to qualify the pictures under proposed English requirements. The opinion is expressed by a number, including R. S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, who has studied the situation with particular care because of the Government's interest in the matter, that the moment that Great Britain adopts a Kontingent Plan quite a number of important U. S. producers will immediately turn to Canada for a broadening out of industrial activities. This would enable the producers to take advantage, as well, of British Empire preferential tariff with other British Dominions and colonies and would provide the opportunity of employing the advantageous trade relations between Canada and France, Canada and the Netherlands and other countries.

The establishment of producing facilities in Canada would not require extensive investment beyond what is already maintained in the way of equipment and the short distance between New York and Eastern Canada and between California and the Canadian Rockies would enable the U. S. companies to keep in close personal touch with working organizations in the Dominion.

Reference is made to the manner in which the Canadian automobile industry has been built up, Canada being the second most important automobile producing country. Excise requirements encouraged the U. S. makers to open Canadian factories and in these cars are made which are shipped to scores of countries, largely through tariff preferential arrangements, trade treaties favoring Canada and other factors. To be called Canadian, an automobile must have 65 per cent Canadian construction. Some such plan would undoubtedly be worked out for Made-in-Canada pictures to enjoy special entree into Great Britain, Germany, France and other countries. A considerable number of important film executives and directors have visited Canada in recent weeks to look over the possibilities, it is pointed out.

A fire broke out in the Palace Theatre, owned by Messrs. Macdonald Bros. of Sydney, N. S., and destroyed the building recently.

The Unique Theatre, St. John, F. G. Spencer owner, has been recently redecorated and the entire outer front changed so as to make two very fine windows for display. The lobby has been painted and altogether the theatre renovated throughout.

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Now Available

GEORGE WALSH

In a Series of Six Features

(One Every Six Weeks)

Supporting Casts Including

Wanda Hawley	Dan Mason	Philo McCullough
Frank Campeau	Cecile Evans	Joan Meredith
Alyce Mills	Alma Bennett	James J. Jeffries
	Freeman Wood	

First three are

Pluck
Blue Blood
Prince of Broadway

Read what The Spotlight says about the first one "PLUCK" (Class B)

"This is a fine, fresh, spirited melodrama of the action class, and where such pictures are in demand, can be put over to good advantage. George Walsh is able to put his undeniable athletic skill to good advantage. If he can maintain this pace, great success may be predicted for him." HE DOES.

Six excellent features of the ideal type that will build to Box Office Perfection.

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COMING!!!

TO PACK THOUSANDS OF THEATRES THROUGHOUT THE NATION!

Emory Johnson's

LATEST AND GREATEST
BOX-OFFICE MOP UP

"THE LAST EDITION"

STARRING THE GREAT

RALPH LEWIS

AND A BIG CAST

Read What Prominent Exhibitors Say:—

"'The Last Edition' is a whale of a box-office picture. If exhibitors can't mop up with this latest Johnson exploitation special they had better quit the business. It will make a fortune for thousands of exhibitors. Give us more like this one."

GROEB & KNOBEL, Valentine, Kingsbridge, U. S. Walton, Jackson Heights, Manhattan Theatres, New York City.

"F. B. O. has certainly lived up to its promise. In 'The Last Edition' they have given exhibitors a picture that puts F. B. O. on the map with the biggest in the industry. Congratulations on 'The Last Edition.' It should establish new high box-office records in every city, town, village and hamlet everywhere."

J. JOSEPHSON, Mgr., Crescent Theatre, New York City.

"We own and control 27 theatres in Brooklyn and Long Island and we will play this latest Emory Johnson winner in 22 out of our 27 theatres. In my judgment it beats Johnson's "Third Alarm' and you remember what that one did. F. B. O. is certainly making good."

JACK HATTON, SMALL & STRAUSBERG, Circuit Inc. Controlling 27 theatres in Brooklyn and Long Island.

"Emory Johnson's new box office picture 'The Last Edition' skins the hide off of melodramas seen in the last five years. It beats 'In the Name of the Law' and 'The Third Alarm.' It will mop up for all exhibitors."

RACHMIEL & RINZLER, Premier Circuit, Inc., Premier Stone, Stadium, Supreme, Capital, Ambassador, Sheffield Theatres, Brooklyn, N. Y.

Film Booking Offices of Canada Limited

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C De3 '25

CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 30. TORONTO, CANADA November 28th, 1925

For Twenty-eight Years Vitagraph conducted Its Business Honorably and Independently

The conduct of a **business** rests with its **President,** its **Officers** and their **Representatives.**

The Vital Exchanges is an Organization recruited from **Vitagraph Representatives** and **Associates,** long accustomed to **doing business like gentlemen dealing with gentlemen.**

Vital offers you a complete programme.

Features and Short Subjects, Comedies and Serials

Your Patronage is Respectfully Solicited

R. J. ROMNEY
General Manager
27 Prince William St.
ST. JOHN, N.B.

"BILL" MELODY
Hermant Bldg.
21 Dundas St. East, Toronto

JAMES A. KIRKPATRICK
12 Mayor St., Montreal

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"SOULS FOR SABLES"

(Tiffany) This is indeed a Quality Independent picture. It is a "society" drama enacted by a notable cast, with a story of a naturalness that is breath-taking, and moulded together by direction that is faultless. This direction is credited to a new comer James C. Mackay, under the personal supervision of A. P. Younger.

The story deals with the innate love of clothes beyond their means that is felt by many women. Two young married women are the souls for sables. One is the innocent and truly affectionate wife of a young business man. She dallies with forbidden gambling parties, because her husband is utterly engrossed in building up his business so that he may lavish beautiful things upon her. The other woman is a vain little cheat, who can scarcely wait for her broker husband to get out of the way in the morning before she calls up her "sugar daddy." She obtains her sable coat for obvious reasons; the other wife secures hers as the result of some lucky speculation with the winnings of her forbidden poker games. Both conceal their ownership of sables from their husbands, and tragedy lurks behind the concealment.

Eugene O'Brien is the young business man of Claire Windsor who foolishly deceives him, making him fear the worst; Eileen Percy (who is making rapid strides just now) is perfect as the cheating little wife, and George Ober, looking very much like Ronald Colman, is excellent as her worried husband. Anders Randolf as the de luxe sugar daddy is perfect. He is sauve, and yet inflexibly unyeilding in his quest of female prey. George Fawcett gives a clear cut portrait of a brusque, gruff old Captain of finance; and Claire Adams as a business secretary contributes her share to the excellent ensemble. The entire cast are splendidly natural, but Eugene O'Brien and Claire Windsor stand out in surpassing fashion; neither has done better work at any time. The dressing throughout will delight the ladies, especially a display of furs which will make their mouth water. As a "society" drama of the highest type this picture has everything. Romance, flashes of humour, hints of forbidden naughtiness, intrigue, suspense, a faultless cast and masterly direction. It offers extraordinary opportunities for exploitation, and may well stand as the triumphant type of the best that the Independents are offering to theatre owners.

* * * *

CLASS B

"KENTUCKY PRIDE"

(Fox) A story of horses and racing that's different. It concerns the fortunes of a Kentuckian which are bound up in two horses—a mare who falls and breaks a leg while winning the Futurity thus ruining him—and the injured filly's daughter who years later wins back a fortune for him. John Ford directed the production, and needless to say he has made a thoroughly human document of it. Henry B. Walthall, all to seldom seen these days, gives a true to type performance as the Kentucky horse owner. Gertrude Astor is regally beautiful as his wife; while J. Farrell MacDonald contributes a capital character bit as Mike Donovan his trainer. Little Peaches Jackson plays the little daughter charmingly; while of especial interest to horse-lovers, Man of War (himself), Morvich and others of the greatest thoroughbreds appear in the action of the film.

* * * *

CLASS B

"LORRAINE OF THE LIONS"

(Universal) A Tarzan bit of "hokum" which will delight the youngsters and will intrigue the oldsters. This will appeal to all audiences who are fond of fanciful and romantic melodramatics—they will find them here in abundance.

A ship carrying a circus on board is wrecked. Every one of the ship's company is lost save one little girl who is saved by a pet gorilla. They finally land on an uninhabited island together with a cage of lions—hence the title, though the gorilla figures more largely in the action than do the Kings of the forest. The adventures contained in this vivid story would loose savor in the telling. Edward Sedgwick has acheived a striking success in his direction of this; while Patsy Ruth Miller in the title role scores a positive triumph. She gives an admirably shaded and convincing performance. Norman Kerry is straightforward and manly, and displays a pleasant flair for comedy. Fred Humes is especially fine as Bimi, the gorilla. Joseph Dowling and Philo McCullough are also in the capable cast.

This is a splendid entertainment, exciting, funny and romantic in turn; and it can safely be recommended to innocent children of three score years and ten as well as to the blase veterans of ten or thereabouts.

* * * *

CLASS B

"A LITTLE GIRL IN A BIG CITY"

(Gotham) A real honest to goodness "hokum" melodrama directed by Burton King for the great mass of ordinary picture goers. It is obvious and full of coincidence, and makes no attempt to appeal to the so called high-brow or artistic element. But it is interesting and exciting and, as we have said, full of sure fire hokum. The story concerns a pretty small-town girl who wins a fake beauty contest and comes to New York to make her fortune. She falls into the hands of the blackmailing editor of a "scandal" magazine. Her adventures in escaping his wiles make for tense entertainment. The picture was "shot" in New York and the street scenes will be of interest anywhere. A well balanced cast including Gladys Walton as the "little girl," Niles Welch as her sweetheart, Mary Thurman, Barney Sherry, Cort Albertson, Sally Crute and Dore Davidson combine to put the picture over in good style.

This picture will not make you think—it offers no problems—but it *will* entertain and it offers out of the ordinary opportunities for exploitation. Wherever melodrama have a vogue—and that means nearly everywhere, excepting the biggest first run houses—this ought to do well.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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"Take Up Thy Bed and Walk"

LET the Independents of our Industry take up this very live issue of the British agitation in connection with the monopolization of the Picture Industry by the Big Stick and demand, that the Famous-Players plus its two allies, should refrain from stirring up such anti-American Film propaganda, provoking hostile legislation and criticism against the American Picture Industry. Why is America sleeping while this uprising against one of its important Industries continues?

Take a look into Canada, what has Famous-Players accomplished here? Canada is part of the British Empire. England has a living example of monopoly, where British exhibitors have been subjected to Spanish Iniquisition Methods, and where you are told "If you don't like our rule and our methods, get out, if you don't get out, we'll put you out."

Five years ago there was an agitation in England because Famous were so ambitious, their expansion policy aimed at producing, distributing and exhibiting in England. They were told that this Monopolization of the Picture Industry would not be tolerated, but adopting a passive policy Englan waited to see what would develop, after Famous decided not to continue with their theatre-building plans. But Adolph is ambitious and the Famous urge for world control, slumbered like an owl with one eye open, waiting for opportunity. What is the result? Time will disclose that this attitude of Famous-Players will cost the American Picture Industry prestige and dollars, providing the Independents are sleeping with both eyes shut, and thus fail to sieze their opportunity.

"Take up thy bed and walk," Independents—present your case to England, but plead for vourselves only. Retain your business, you are satisfied to sell your pictures to English exhibitors—you will be made welcome. You and your product, as you have always been. Come into Canada also. the fact that Famous claim they only made $400,000 last year out of an investment of $15,000,000 need not concern you. Ask Mr. Nathanson and Mr. Zukor how much they invested in the Regal Exchange in Canada and what was their profit last year? All we need is the same kind of a Dominion Commission's investigation of the Famous and its affiliations in Canada to reveal the effort Famous are making to control "this insignificant 5% country." What is our government waiting for? Look to England, you have your example and the need for more stringent measures since Famous have accomplished in Canada already, what they are trying to do in England and across the European continent. Release Canada's Picture Industry from Trust control which boasts that it is "Americanizing the British Empire."

—RAY LEWIS.

Rubber or Rubber-Necks

THE Trade press appears to be alarmed for the American Picture Industry. The Industry itself has evidently come to the conclusion that a few English, French and Spanish foreigners are just going vent to the usual Trade jealousy.

The American Picture Industry will wait until the storm blows over, when 95% of the pictures made in the United States will again be shown upon the screens of the world; and American Picture monopolists will again begin their campaign to acquire a world control of the Picture Industry by first securing theatres in key cities abroad, the policy which was first adopted in America; and then like the spider and its web, closing in on the inner centres by a succession of inner circles or rings, or chains of theatres. What America has to consider, is whether she is going to risk the world trade she enjoys through the sale of her films; and the stimulation these sales give to her other commodities by relinquishing the idea of world picture control and leaving the theatre in foreign countries in the hands of the resident exhibitors, America's cash customers, or by continuing a destructive expansion policy, not only destroy her foreign markets, but bring upon herself a system of reprisals, known as the kontingent, a tit-for-tat system, "if we buy yours, you must buy ours."

Those who are on the inside of developments, who have watched the "theatre aggression" urge in foreign countries by our American Picture Monopolists, know that this is the key to all the trouble. As an exhibitor in England, recently at a protest mass meeting said, "Must we not only have them (meaning American Pictures) monopolize our screens but our theatres also? Since we have so many years given American producers our money for their pictures, cannot they leave to us the exhibition of these pictures?"

The English rubber monopoly has been cited as an instance of foreign greed, but this alibi will not do for American monopolists. The screen represents not only an Industry, but an entertainment, an educative factor, moulding the opinions and morals of adults and potential adults.

Rubber cannot make Britishers of Americans, or of the Spanish, or French, but the screen, aye, there's the rub, which is not "rubber," and yet it has made a world of screen "Rubber-necks" with all eyes turned towards America.

The American press are asking what is going to be done about the agitation abroad? Let the American Trade press suggest what should be done. The Digest suggests stop the Big Three's Monopoly.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL—Film theatre history is being made in this city. For the first time since the silver screen became a magnet to lure the masses to the theatre, an All-Canadian Week has been organized and presented. At the Palace Theatre Mr. George Rotsky has been showing a picture made in Canada, dealing with a Quebec lumber camp story; a travelogue that carries the spectator across the Dominion from ocean to ocean; a news reel confined to Canadian matters; a comedy to which a Canadian angle has been deftly lent; and a musical programme that is characteristically and exclusively Canadian. The result has been such as to justify amply his faith. The audiences have been both large and enthusiastic. The music particularly has seemed to hold a special appeal for them. They have joined in the singing of national airs, and they have applauded the outstanding Canadian features with a spontaneity that had no suggestion of premeditation or of inspiration other than that provided by the film itself.

* * * *

The feature picture was "The knockout," in which Milton Sills portrayed with vigor and conviction a gentleman prizefighter who, for purposes of recuperation and romance, takes up a position as manager of a lumber camp in the northern forests of Quebec. Here his experiences are both illuminating and rough, but in the end he wins through after a series of fights and adventures that would have put any ordinary man out of business. The scenic setting of Quebec forests, rivers and lumber drives is one of exceptional charm, and it sent a thrill of pride through the spectators to see upon the screen scenery they knew and natural beauties they had never realised so completely before.

Not only was the picture possessed of a Canadian appeal, but the news reel showed Canadian news only, and omitted everything from outside sources. The customary news reels shown in this city are composed of at least fifty per cent American news, such as foundation stone layings and things of that kind, which possess not the slightest attraction for anybody outside of the United States. The travelogue carried the spectators from one coast to the other, clean across the continent, and gave a fine impression of the growing dignity and importance of the various centres of population throughout the Dominion.

* * * *

A Quebec quartette sang the Canadian national anthem after the orchestra had played a specially written overture which had none but Canadian airs as a background, and thereafter the quartette gave a concert of French Canadian folk songs which was heartily enjoyed. The venture is a novel one, but it is fully justified by the success of the current week and it likely to be followed by many other All-Canadian weeks throughout the country. They will serve an effective patriotic purpose, as well as constituting a conclusive proof for the public here that pictures can be made as well in Canada as in the United States.

* * * *

At the Capitol Theatre the success of Harold Lloyd last week in "The Freshman" resulted in the retention of that film for a second week. Despite its inherent weaknesses, the picture has a very potent appeal for the collegian and his friends, and it is upon these that the theatre has depended in large measure for its patronage.

* * * *

Another prize-fighting story is being shown in the city this week at the Imperial Theatre. It is entitled "High and Handsome," and Lefty Flynn portrays in the story a genial, burly Irish policeman who, by some mysterious means, gets into the squared circle and knocks out the villain who is also the champion pugilist, thereby winning the affection of the mother of his fiancee and the adoration of the fiancee herself. It is a characteristic picture of its kind, and is as well acted as most.

* * * *

"His Majesty Bunker Bean" at the Strand Theatre is a highly diverting film which possesses more than usually attractive qualities. The comedy is not slapstick, but depends almost entirely upon the standard of the acting for its success, and its success is emphatic. Matt Moore, the youngest of the Moore Brothers, plays the lead, and gives conclusive proof of his ability as an actor for the screen. Dorothy Devore plays the heroine with skill.

FOR SALE

One Wotton Rexolux Twin Motor Generator Set (Vertical) consists of 2 Motor Generators, 2 Starting Boxes, Panel Control and Entrance Box, all in good condition, and a real bargain. Write M. T. CRAIG, MAJESTIC THEATRE, DRESDEN, ONT.

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A superior type of apparatus embodying the latest and most improved design of the Mirror Type of Arc. Current consumption is cut to from eighteen to twenty-five amperes giving equal illumination to the common fifty to seventy-five ampere arcs. Low current consumption, smaller size, inexpensive carbons, perfectly even, steady light.

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James A. Kirkpatrick at Montreal Representing Vital Exchanges There

THE Montreal representative of Vital Exchanges will introduce another old-timer to Canadian Exhibitors in the person of James A. Kirkpatrick, who was for seven years associated with Universal in Canada. Mr. Kirkpatrick was selected for the Montreal office after a most careful survey of the situation by the general manager for Canada, Mr. R. J. Romney.

The Vital Exchanges are now doing business, the new offices in the Hermant Bldg., in Toronto, are spacious and equipped with an eye for permanence. It is a healthful sign for Canada to have Independents courageous enough to enter a field which under existing Trust conditions does not leave room for fair competition, however, those who have had the good sense to stick to Canada and their principles have managed to do business with Independents, the Independent exhibitors at last realizing that "together they stand," divided they have not a chance.

The Davis Distributing Division, Inc., affiliated with Vital, as one of the companies cooperating on the National Laugh Month idea offer to exhibitors through Vital Exchanges and their other distributors an outstanding line of comedies and other short product.

Among the comedies which are available for January are the following: "Hey Fellas," "Saturday," "Fire Flies," "The Tin Hoss," "What Price Orphans," "The Klynick," "Six Faces West," "Ringling's Rivals" and several others, titles of which are not yet ready. The "Sheiks and Shebas" comedies available are, "Peggy the Vamp," "Peggy in a Pinch," "Peggy's Putters," "Peggy's Pests," "Peggy's Heroes," "Peggy's Helpers" and "Peggy's Reward." Additional titles will be announced before January.

In the Herrick "Fragment of Life" series of two-reelers without sub-titles there is a certain element of comedy although these are dramatic subjects and where exhibitors want to play an all short feature bill the five Fragments should be considered. They are: "It Might Happen To You," "The Promise," "The Invention," "Crooked" and "The Valiant Skipper." Other short product available are the "Cinema Stars" reels showing the stars at work and at play and the two mystery serials "The Mystery Box" and "The Power God" both starring Ben Wilson and Neva Gerber.

"The Mystery Box" is completed and "The Power God" will be ready for release in December.

Banquet of M. P. T. O. Rallied Industry's Representatives

THE banquet of the Motion Picture Theatre Owners, Ontario Division, which followed the convention sessions held at the King Edward Hotel, Tues., Nov. 17th, had an attendance of over one hundred and fifty. An excellent supper and programme were furnished and as the hours grew earlier after midnight, the hilarity and good spirits increased. Col. John Cooper, representing the Distributors' Association, gave an interesting address, although the olive branch which had been previously proffered by the secretary of the Association, the present writer rather, to quote Col. Cooper, placed him at a disadvantage, however, the inconvenience must have been of a minor nature for the address was as spontaneous, friendly and wise as the occasion demanded.

Capt. Orr representing our provincial government, was another honoured guest as was also Mr. Buckley and Mr. Tom Scott, long known to exhibitors in Canada for his exhibitor organizing aspirations and his Independent ideals. Capt. Orr spoke briefly but to the point, the point being the contract between the government and the Industry and a promise of a "play ball" spirit between both, resulting in mutual advantages, Mr. Scott's address carried his chief's idea along, expressing the same promise of co-operation.

Mr. J. C. Brady welcomed those assembled and was in his usual good form as was also our toastmaster, Ald. Summerville, who had the honour of delivering the toast to His Gracious Majesty, King George of England.

Addresses were given by Mr. P. C. Taylor of the F. B. O. The other speakers were not speakers, but entertainers This sounds Irish, but let us be more explicit by eliciting instances, "Bill" Melody, of Vital, just had to sing, who would let him talk knowing he was the possessor of a melodious vocal organ, Mr. Kennedy also sang a pleasing selection. Sid. Taube was in good form, he did a Highland Fling, Archie Laurie beamed upon everybody, told us all how happy he was to be with the Independents; but looks as if he hadn't a care in the world being just where he is. Mr. Hanson of Educational had Mrs. Hanson along with him and behaved like an Educational special, very instructive, but silent, Mrs. Sam Bloom had not the same effect upon Sammy, it was still necessary to tell him to control himself.

The banquet was graced by the presence of many beautiful women and young ladies, the wives, sweethearts and daughters of representatives of our Industry, we enjoyed their presence as much as they appeared to enjoy being with us.

Your editor talked Board of Trade and Commerce, being the only woman speaker, she talked longer than the others, her peaceful tendencies predominated and not once did she mention Trust, although the words Independent and Independence were utilized, such an omission would have been difficult for a saint and ye editor will never be commemorated in a stained glass window for saintly aspirations.

F. B. O. Has "Lucky "Eleven" Companies Working

EARLY winter finds the F. B. O. lot buzzing merrily with many companies at work.

James Hogan is off in a cloud of dust, so to speak, with "King of the Turf," a racing melodrama from the joint pens of Louis Joseph Vance, the novelist, and John C. Brownell, home office scenario head of F. B. O. J. Grubb Alexander wrote the script. The principals will be Kenneth Harlan, Dolores Costello and Henry B. Walthall.

Harmon Weight is cutting and editing his oil field melodrama" Flaming Waters," produced for F. B. O by Associated Arts Corporation, to whose credit goes also "Drusilla with a Million," F. B. O.'s outstanding hit of the year. Mary Carr, Pauline Garon and Malcolm McGregor are featured in the new production.

"The Midnight Flyer," a railroad melodrama also is in the hands of the F. B. O. editors. It was adapted by J. Grubb Alexander and directed by Tom Forman with Dorothy Devore and Cullen Landis featured.

Dorothy Johnson will shortly launch "The Non-Stop Flight," a dramatization of the recent naval flight to Hawaii. It will have an all-star cast and be Mr. Johnson's most ambitious effort to date.

Evelyn Brent has just completed "A Broadway Lady" by Fred Kennedy Myton and will start work next week on "Bright Lights" by the same writer.

Fred Thomson is preparing his next.

Dick Talmadge is at work on "So This is Mexico," (tentative) a melodramatic comedy.

Maurice (Lefty) Flynn is preparing a football drama after completing "Smilin' at Trouble." Flynn, be it known, was a gridiron hero at Yale and the most popular player in the collegiate world a decade ago. Harry Garson will film this story.

Tom Tyler is shooting exterior scenes for "The Cowboy Musketeer" with Bob De Lacy handling the megaphone.

Bob Custer has finished "The Ridin' Streak" and is filming fight scenes for "The News Buster," in which he plays the role of a cowboy reporter. Del Andrews is directing.

Alberta Vaughn, Larry Kent, Kit Guard and Al Cooke are working on Episode Nine of "The Mazie" series with Ralph Cedar directing.

WANTED

Sixty Veneered Opera Chairs in good condition. State price wanted in first letter. Address—

Mgr. WONDERLAND THEATRE
LINDSAY, ONT.

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Canadian Pacific Railway Company's Telegraph

TELEGRAM

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Peterboro, Ont. Nov. 18-25

P. C. Taylor, F. B. O.
277-279 Victoria St., Toronto

Drusilla knocking them dizzy, turned away hundreds last night, running extra show to-night stop never saw so many women in my life and I've seen some pictures worked under auspices of women's councils at raised prices, stop no tie-up necessary on Drusilla.

McGEACHIE, ROYAL THEATRE

Start now — The Exhibitor's Friend F.B.O.

Trade with F.B.O. and prosper

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 31. TORONTO, CANADA December 5th, 1925

"Procrastination Is The Thief of Time"

Don't rob yourself of Box-office Receipts by neglecting to make your Programme

VITAL

Your Patrons are *Vitally* interested in being entertained.

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12 Mayor St., Montreal

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
760 SPADINA AVENUE, TORONTO.

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"FIGHTING THE FLAMES"

(Columbia) A gorgeous bit of melodramatic hokum, so open and frank as to disarm criticism. The youngsters will thrill at it; the ladies will love the hero and follow his trials and tribulations with bated breath; men will enthuse, for its all good red-blooded he-man stuff. In short it is melodrama with a capital M, with plenty of fights, fires, villains, a son who reforms and—a love story.

William Haines is the hero, the wayward son of a Judge (David Torrence) he is fine—a regular fellow—and we feel sure he is going far. Dorothy Devore is attractive as the girl, he finally wins, while Sheldon Lewis is a villain of the deepest dye. Running Haines a close race for acting honors is little Frankie Darrow, who is not only a charming and cunning little chap, but who is also a very fine little actor. The direction by Reeves Eason is well nigh flawless, and the entire production is a credit to the Independent cause. Don't be afraid to boost this heavily for it will positively satisfy.

* * * *

CLASS B

"WHERE WAS I"

(Universal) This is Reginald Denny doing the best he can with material which falls below the very high level of "Oh Doctor," and "I'll Show You the Town." The direction by William Seiter is adequate but by no means inspired, and this has its effect on Denny, though in spots he is just as amusing, if not more so, as usual.

The story is slight, and deals with a young business man whose rival seeks to ruin him on the verge of his marriage by claiming that the hero had been previously married on June 9, 1921. Some wild experiences ensue before the hero is able to clear himself. Pauline Garon plays a flapper vamp admirably, and Marian Nixon is charming as the distraught fiancee. Tyrone Power and Otis Harlan are seen to advantage, while Chester Conklin is a gloriously comic chauffeur. This is a fine comedy and will prove a Box Office success and it speaks valumes for its predecessors that we have to rank it below them.

* * * *

CLASS B

"THE WINDS OF CHANCE"

(1st National) Frank Lloyd made "The Sea Hawk" among other things, and for this much can be forgiven him, even this overlong "epic of the Klondike." Lloyd's direction is carried out by a splendid cast including as it does, Anna Q. Nilsson, Ben Lyon, Viola Dana, Hobart Bosworth, Victor McLaglen, Dorothy Sebastian, Claude Gillingwater and others. But even this galaxy of talent fails to make more than a tiresome, over-detailed screen drama of no particular originality.

Though Ben Lyon is presumably the hero, he is more nearly of the lady-killing "finale-hopper" type than the strong silent youth Rex Beach pictured in his original story. Anna Nilsson is alluring as an impetuous Countess, Viola Dana the coy daughter of Hobart Bosworth who portrays an honest old gambler addicted to rum. Dorothy Sebastian is a beautiful wanton, while Victor McLaglen walks away with such acting honors as there are. He is the lovable 'Poleon Doret to the life. There are of course stirring scenes, and moments of interest; but the excessive length of the film—over 10,000 feet—keeps it from arousing much interest.

The picture is not to our mind a genuine Class B production, but we accord it this complimentary rating by taking into consideration, that the story is by Rex Beach, the direction by Frank Lloyd, and the acting by a cast of favorites. We rather fancy that the scenes of the human dots struggling in endless lines across expanses of snow were shot after Lloyd had seen 'Grass.' There is a marked similarity in treatment.

If you don't promise too much entertainment the names will get you by.

* * * *

CLASS B

"SEVEN DAYS"

(Producers) Based upon the well known stage farce by Mary Rinehart and Avery Hopwood, Scot Sidney, directing for Al Christie, has turned out a laughable feature comedy ably aided and abetted by a splendid and well balanced cast.

A young man tries something new in the line of entertainment by giving a party to celebrate the first anniversary of his divorce. Just when the house is full of guests, an embarrassingly mixed up lot by the way, the butler is stricken with a mysterious illness, the other servants flee the house, and the police step in and declare the house is quarantined. For seven days this condition exists, and complications arise thick and fast; but explanations finally set things straight, and everything ends satisfactorily.

Creighton Hale is very funny in a dry and somewhat abashed manner as the young divorced man whose wild scheme causes all the rumpus. Lilyan Tashman is good to look upon and cleverly in the picture as his ex-wife, who wins him again; while Hal Cooley, Lillian Rich, Mabel Julienne Scott, Rosa Gore, Tom Wilson as a cop, Eddie Gribbon as a burglar, all keep the ball of fun rolling merrily. Played up properly this should prove satisfactory both in entertainment value and as a Box Office Magnet.

* * * *

CLASS B

"AMERICAN PLUCK"

(Chadwick) The story of a self-starting Yankee, who starting life as a ne'er do well who gets ignominiously kicked out of college, winds up as the successful suitor of a princess in far away movie land named Bargonia. After Blaze Derringer, splendidly played by George Walsh, is expelled from college, his exasperated Dad tells him to clear out and stay out until he can come back having earned five thousand dollars. Does he do so? Be your age—w'ell say he does; by dint of *fighting*—prize and revolutionary.

George Walsh is able to put his undeniable athletic skill to good use in this rapidly moving melodrama and has never been seen to such good advantage. If he can maintain this pace, great success may be predicted for him, and gives a romantic and delightful performance.

This is a fine, fresh, spirited melodrama of the action school, and where such pictures are in demand, can be put over to good advantage if properly exploited.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Vol. 17, No. 31. TORONTO, CANADA December 5th, 1925.

"It Is Too Laugh"

THE press are announcing a "Laugh Month" for exhibitors, it is about time the exhibitor had a chance to laugh. The "laugh has been on him for so long, that a turning of the tables is certainly in order.

The man who must have been laughing, silently for a great number of years, must have been Adolph Zukor. Every time an important associate was frozen out of his holdings by "clever" manipulation, how "Adolph" must have laughed. Each time Adolph impressed the exhibitor with his evidence of good-will, his brotherly spirit, how Adolph must have laughed; and when the subsidiary companies were promoted, in the name of Independence, and exhibitors flocked to buy Independent product like Realart Pictures, it furnished another glorious chuckle for Adolph.

Joseph Schenck must have had a good laugh when he sold his Loew stock and took hold of United Artists. I'll wager Nick laughed also; and so did little Marcus Loew, although Marcus has a conscience in evidence enough not to enjoy a laugh at the other fellow's expense with relish, he is sensitive about being termed "a cheater," in fact Marcus has a physical organism that is not brutalized enough to stand the game which calls for the role of being an oppressor. Marcus, stopped laughing early about the extermination of the Independent producer and exhibitor. Nicholas tried to "kid" him along by painting pictures of how big and powerful Marcus would be when the Loew name became synonymous with Trust, but every time an Independent exhibitor was crushed out as a competitor, Marcus thought that "it might have happened to me," and it made him sick. So Nick persuaded Marcus to "go away back and sit down," he would run the business, all Marcus had to do was to write checks and cash coupons, and here is where Nick and Joseph started to laugh in chorous. And Adolph beholding the fade-out of Marcus laughed a regular, deep-chested piratical laugh, exclaiming, "Low is Loew, and high is Adolph, the lower Loew, the higher Adolph, the higher the fewer, why a few, one is sufficient myself—Adolph! Ha! Ha! Ho! Ho!"

What About Ontario's Censor Board?

WE congratulate St. John on its fine selection of representatives for the Censor Board. Miss Alice Fairweather is an excellent choice for one and we wonder St. John did not discover her earlier. Our Censor Board in Ontario has a family relationship with an associate of the Famous-Players Canadian Corp. Is this just the most wonderful situation for Independents? We could say a little more, quite some more about our Censor Board, is it supposed to be a permanent institution, life-jobs, sort of thing, or does it change its members at least every three or four years for the good of the Industry and the public. If a government official happens to read this perhaps we'll get the desired information.

Meanwhile, the following new members have been appointed to the New Brunswick Board of Motion Picture Censors—Fred J. McInerney, Chairman, Stephen Palmer, Mrs. George Carvell and Miss Alice Fairweather.

Mr. McInerney is a well-known custom tailor of St. John, Mr. Palmer is a prominent lawyer, Mrs. Carvell is interested in all educational matters and a member of the French Club of St. John, Miss Fairweather was for five years with the St. John Standard and edited the Motion Picture Page on that newspaper. She is now connected with the Art Films, producers of advertising films.

Former members of the Board were H. S. Bridges—Chairman, Mrs. A. C. D. Wilson, Mrs. Arthur Adams, Michael Coll, George Amland and Edmund Owens.

The Board has been reduced to four members.

The Federal Trade Commission meanwhile was smiling; and whispering to itself, 'He who laughs last, laughs last.'

Now there's Charles Chaplin, accustomed to making everybody laugh, for which Charles has been enabled to cut coupons also, but the question is will Charles allow Adolph to have the laugh on him as Adolph cuts the coupons which Charles should continue to cut, or will Charles cut his own coupons independent of control?

United Artists, Metro-Goldwyn-Mayer. The last name drags on, watch Adolph cut it, for Joseph Schenck is to present the whole bag of tricks and why is Mayer necessary since Joseph is producer supreme, besides it will be necessary to make room for Paramount, which makes me observe that the Lasky name is scheduled for a chop also. With Joseph the big producer, Lasky is de trop on the job. Bigger men than Lasky have been dropped by Zukor. In the meantime, laugh, exhibitors laugh. Laugh producers, laugh, but see that yours is the *last laugh*. If the United Artists, Metro-Goldwyn-Mayer deal goes through, you need no physician to diagnose a very bad case of Trustification. You have read the Federal Trade Commission's evidence connecting up Famous with Loew enterprises. Who is going to laugh if the deal goes through, you at them, or they at you? The present impulse to laugh in this Industry is as funny as a funeral, unless we laugh because the corpse of the Independent United Artists, especially Charles Chaplin, will evoke the usual *grave* comment, "Doesn't he look natural."

—RAY LEWIS.

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Abolish Sunday Midnight Shows

The Motion Picture Theatre Owners of Canada, Ontario Division, passed a resolution against the practice of presenting Sunday Midnight Shows and earnestly requests other exhibitors to respect the wishes of the public who hold Sunday as a day of sanctity, refraining from the Sunday Midnight Show practice.

The following communication from Chief Constable Dickson is of interest:

POLICE DEPARTMENT

Ray Lewis,
Secty., Ontario Division, Motion Picture Theatre Owners of Canada,
259 Spadina Ave., Toronto.
Dear Sir:

I have your communication of the 28th ulto., informing me that you had noticed a statement in the newspapers to the effect that some Theatre Owners had started movies and vaudeville shows after Sunday midnight, and that the practice was considered in the nature of a nuisance. You are quite right in your assumption, as this Department has had many complaints regarding this practice which has sprung into being during the past two or three months. Residents in the neighborhood of such theatres have bitterly complained of the noise and conduct of the patrons at midnight performances. The matter has been drawn to the attention of the Board of Police Commissioners who may in the future take some action to prevent the nuisance unless the Theatre Owners themselves decide to forego having midnight performances. It is a pleasure to know that your Organization is willing to co-operate with the Authorities in matters of this kind.

I would suggest that you prosecute an Educational Campaign in order to offset the condition mentioned, otherwise it may be necessary to draft some drastic regulations for the prohibition of the above mentioned.

Thanking you for the interest taken.

Yours truly,
S. J. DICKSON,
Chief Constable.

The Searchlight

It was with great regret that the citizens of St. John learned of the burning of the City Hall in West St. John in which building was the Empress Theatre. The building was the oldest public building in the city and the entire loss of property amounted to $40,000.

The fire broke out while a picture was being shown in the Empress Theatre and the crowd assembled reached the street without any injuries. Louis McCourt, the operator, succumbed to fumes of smoke after fighting the fire with a hand chemical. Harold Olsen, manager of the Empress, stated to a newspaper reporter that the fire originated outside of the booth and came up the walls into the booth. The theatre was owned by Ralph Thorne. An investigation of the origin of the fire was held later on. Mr. Thorne stated that his loss would amount to at least $8,000, a small portion of this only being covered by insurance. Two moving picture machines were destroyed as well as the furnishings of the theatre.

B. F. Lyons, formerly with United Artists in St. John has assumed the managership of the Vitagraph Film Exchange.

P. J. Nolan, owner of the Rex Theatre, Ottawa, has announced that he is a candidate for the Board of Control of the City of Ottawa for 1926. Mr. Nolan has already been an Alderman of Ottawa for several terms. The elections take place December 7.

400 CHAIRS FOR SALE.
Delivery around Dec. 15.
— Apply —
REGENT THEATRE
PETERBORO - - ONTARIO

Church Directs Sunday Shows Francais Theatre, Ottawa

The Francais Theatre, Ottawa, of which A. Donaghy is the manager, has resumed its series of Sunday evening shows which is held under the direct auspices of St. Brigid's Roman Catholic Church. Ordinary Sunday performances are taboo in the Province of Ontario but these shows have been a regular Sunday attraction at the Francais for a number of seasons under the direction of the church.

FOR SALE

One Wotton Rexolux Twin Motor Generator Set (Vertical) consists of 2 Motor Generators, 2 Starting Boxes, Panel Control and Entrance Box, all in good condition, and a real bargain. Write M. T. CRAIG, MAJESTIC THEATRE, DRESDEN, ONT.

FOR SALE

Two Simplex Machines, Motor Drive, complete—Two Powers Inductors — 325—18" Seats, Fuse Boxes, Switches, etc. For Sale, Sacrifice—

H. YATES
CORNWALL - - ONTARIO

Raymond Peck Declares In Favour Quota Plan

That Canada would do well to follow the example of the British Government in considering legislation for a Quota Plan to provide for a certain percentage of British-made pictures at every performance in all moving picture theatres, was put forward by R. S. Peck, an official of the Canadian Government at Ottawa, Ontario, in an address before the Rotary Club of Hull, Quebec, on November 19, when he spoke on conditions throughout the moving picture industry. Although there have been references in Canada by moving picture men and in Canadian newspapers regarding the proposed quota arrangements for theatres in the United Kingdom, this was the first public expression in Canada regarding the movement. It was considered important because Mr. Peck has been the director of the Canadian Government Motion Picture Studio at Ottawa, Ontario, for the past five years.

Mr. Peck declared that American pictures were supreme on the screen, even in the British Empire where 95 per cent of the pictures shown had their origin in the United States. Mr. Peck said: "It is a matter of concern to the British Government that so much of the motion pictures shown in different parts of the Empire are of foreign manufacture. All Governments realize the tremendous possibilities of the film for publicity and propaganda purposes. Legislation will soon provide that there must be a certain percentage of British film shown in any of the Old Country theatres."

It was Mr. Peck who asserted in a recent interview that the proposed British quota plan would have the undoubted effect of inducing many of the United States companies to establish producing facilities on Canadian soil, thanks to the proximity of Canada, in order to make pictures which would qualify under the British percentage plan.

In addition to his activities as director of the Canadian Government Motion Picture Studio, Mr. Peck is a member of the executive of the Society of Motion Picture Engineers, having been elected to the directorate at the recent semi-annual meeting. Mr. Peck is a member of International Rotary and is prominent in social and musical circles of the Canadian Capital.

Imperial St. John Parts With Artist F. W. Stringer

Great pleasure to all music lovers has been given by new Wurlitzer organ which has been installed in the Imperial Theatre, St. John, N. B. Concerts have been held showing the excellence of the new instrument both in organ solos and in co-operation with the Imperial's fine orchestra.

The installation of this new and beautiful instrument gives an added attraction to the Imperial Theatre and is just another instance of how Manager Walter H. Golding keeps up with the times, making his theatre the up-to-date and delightful place that it is. The instrument weighs six and one half tons and cost in the neighborhood of $25,000.

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F. B. O's Independent Growth

P. C. Taylor, General Manager in Canada for F. B. O., has just returned from New York where he was in conference with the home office officials for a few days.

Mr. Taylor states that the company's production policy for next season is practically decided upon, and that full particulars will be announced shortly. There is no doubt but that exhibitors will be able to purchase at least one complete show per week from F. B. O. during 1926-27. In addition to about sixty features, the company is planning a wonderful array of really high class short product.

An unusual activity around the home office was noticeable on account of the greatly increased volume of business handled. As an outcome of the phenomenal growth of this company, F. O. B. is about to move into new and much larger quarters. The new premises are located on Seventh Avenue, about two blocks from the present building, and are so arranged that all the Executive offices, art departments, projection rooms, etc., will be on one floor of 22,000 square feet. An arrangement which will undoubtedly work for greater efficiency.

The New York Exchange, under the management of Mr. Charles Rosensweig, will remain at 723 Seventh Avenue as heretofore.

The Digest has had The Spotlight on this company for some time. It is natural to praise a company when one is doing business with it, but if The Digest was in the habit of giving praise where there is no merit and merely for the consideration of securing business, The Digest would be a very bulky periodical. That we believe what we say and say what we believe is now an established fact; and we wish to take this opportunity in commenting upon F. B. O.'s growth to congratulate the home office in having the type of a man like P. C. Taylor represent F. B. O. in Canada. Mr. Taylor has worked sincerely, conscientiously and fearlessly for F. B. O.'s Independence. The spirit of his fight is exemplified in the support which his company has given the Digest. It took courage and an unadulterated Independent stand to advertise in The Digest, when N. L. Nathanson, of the Famous Company told producers that advertising in The Digest would mean no bookings in his theatres. The Digest has asked for no favors from exhibitors, as a compensation for its fight for their preservation and Independence, but now The Digest asks as a recognition of its services that exhibitors consider F. B. O. when buying pictures, this company has come through the acid test of Independence, when the loudest of Independents have simply become Trustified. Build up a company which has your interests allied with it.

Vital Exchanges Doing Business

Independent exhibitors in Canada have often said, "If we could secure a sufficient amount of Independent product of quality we would buy Independent product only"—Vital Exchanges have opened their offices in Canada—Toronto, Montreal, Winnipeg, Calgary, Vancouver, with the head office at St. John.

Vital Exchanges are offering exhibitors as good product as there is on the Independent market for the average Canadian theatre. Features, comedies, short subjects, serials. Well-directed, stories by well-known authors and all-star casts.

If you are interested in promoting your own Independence and providing yourself with a sufficient amount of Independent product, if you are interested in keeping Canada's Picture Industry free from monopoly, make it profitable for Independent producers to come to Canada to distribute their product.

The Independence of yourselves as exhibitors rest with you, with your Play Dates. You Independent exhibitors number about 800 across Canada. Eight hundred theatres giving Play Dates to Independent product means that Independence will be profitable. A business must pay to remain in business. Think of to-morrow, to-day soon passes. Protect your future by creating Independent enterprise, and when buying pictures look over the list VITAL is offering.

What Is a British Picture?

What is a British picture?

This is the question that has arisen in Canadian Government circles at Ottawa Ontario, in connection with the proposed quota plan in the United Kingdom to encourage the development of the British moving picture industry.

Already cables have been exchanged between the Canadian Capital and Hon. P. C. Larkin, the Canadian High Commissioner in London, England, relative to the definition of a "British picture," this being a development in connection with the move to require a percentage of British pictures in cinemas of Great Britain.

It is asserted that if pictures produced in Canada are not classed as British pictures, then there will be discrimination on the part of the Mother Country against the Dominion as well as against foreign countries. There is a desire on the part of Canadian Government officials, of course, to take advantage of the proposed quota plan in Great Britain by encouraging United States film producers to establish facilities in the Dominion for the making of pictures whch would be accepted under the category of British by the Mother Country. This would provide great stimulus for new film business in Canada, it is believed.

The matter is being taken so seriously in Ottawa that tentative arrangements have been made for a Canadian official to make the journey to London, England, in January to discuss the situation with the British authorities, should interim developments warrant the action.

Two things are desired by the Canadian authorities, it is pointed out. They want United States companies to make a fair share of moving pictures in the Dominion and then they want the British Home Goverment to recognize these pictures as British and to grant them British preference.

Reference in this connection has also been made to the "Most Favored Nations" Trade Treaties which Canada now holds with numerous countries, including France Holland, British West Indies, Australia and other colonies, and elsewhere. Made-in-Canada pictures would gain specal entry to such countries under the terms of the trade agreements, it is declared.

Mr. W. R. Mitchell, salesman for F. B. O. Toronto office, was married on Monday last to Miss Flossie Glass.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 32. TORONTO, CANADA December 12th, 1925

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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United Artists--Metro--Goldwyn--Mayer Deal Off For the Present

"Storm of Independent Exhibitors' Protest From All Over The World," Stops Affiliation.

A statement has just been issued today by Joseph M. Schenck, which puts at an end all the many rumors concerning the proposed merger of the United Artists Corporation with the Metro-Goldwyn-Mayer Pictures. In a wire to Beulah Livingstone, New York publicity director of the Joseph M. Schenck Productions, the Chairman of the Board of Directors of the United Artists says:

"We have definitely decided by mutual consent to permanently abandon the proposed affiliation of the United Artists and Metro-Goldwyn-Mayer Productions. It is with considerable regret that we make this announcement as United Artists had felt for some time that an affiliation with some other company, having a wide international distributing organization, would be beneficial to all concerned financially, as it would affect considerable saving. Stop. We settled on Metro-Goldwyn-Mayer as suitable distribution partners because we considered the quality of their product to be of a continuously high standard. Stop. We were engaged in working out physical details when a storm of protest arose from exhibitors all over the world. Stop. These protests were based on a mistaken promise that there was to be something in the nature of trustification in motion picture industry. Stop. Nothing could have been further from our minds, but realizing our inability to dispel this impression we have decided that our standing of independence and integrity in the eyes of the exhibitors is far more important than any economy we might effect in the face of adverse, even if mistaken, criticism. Stop. Both companies are in complete accord in this decision. Stop. Speaking for United Artists, I cannot make it too plain or too emphatic that our aim from the very beginning of the formation our organization has been mutual co-operation and complete independence. Stop. We shall not now or at any time in future abandon that aim. Stop. United Artists now and always will make its own pictures and sell its own pictures to best theatres available, at best prices obtainable.

"Joseph M. Schenck."

The proposed merger of United Artists-Metro-Goldwyn-Mayer, which was prevented owing to "the storm of protests from exhibitors all over the world," to use Mr. Schenck's own words, was about the most undesirable amalgamation which could have transpired as far as the Independent exhibitors or producers, for that matter were concerned. With these Artists' names to obtain Play Dates from exhibitors, Metro-Goldwyn-Mayer could make the exhibitors buy a block of dead cats.

Aside from the use to which the pictures of United Artists could be utilized for "block booking purposes," the disclosures of the Federal Trade Commission, in connection with the affiliation between the Loew interests and Famous-Payers-Lasky, made a union of United Artists with Metro-Goldwyn-Mayer, not only inadvisable, but impossible, if these artists were desirous of being termed Independents and dependent upon the Play Dates of Independent exhibitors.

How blind can an exhibitor be, is not the question, which should have concerned Joseph Schenck and the United Artists. If United Artists are playing the game fair with those who have made them, I mean the thousands of Independent exhibitors, than they should not become involved in affiliations, for economic or other purposes, which draw them into a Trust kinship, nor which will have a tendency to weaken the morale of the Independents.

If this deal is only off for the time being, since it is diplomacy to make such a move, United Artists had better look to their future. Regardless of the fact that chains of theatres are being absorbed, that Independence appears to be an intangible quality, United Artists must, LIKE THE CAPTAIN OF A SHIP, STAY WITH HIS SHIP UNTIL ALL ARE SAVED, AND WHO, WHEN NECESSITY URGES IT, LOSES HIS LIFE IN PERFORMING HIS DUTY. NO SUCH EMERGENCY PRESENTS ITSELF TO UNITED ARTISTS. THE SHIP OF INDEPENDENCE WILL NOT SINK, UNITED ARTISTS IN LOSING THE APPARENT ECONOMIC ADVANTAGE WHICH WAS SAID TO BE THE IMPULSE BEHIND THE PROPOSED MERGER, LOSE IT TO FIND A GREATER FINANCIAL REWARD IN INDEPENDENCE.

Legislative Activities
Music Copyright Bill

Just when Canadian exhibitors were settling back with the idea that they would not be further disturbed by legislative activities providing for the imposition of royalties on music played in their theatres, announcement was made on December 4 that the Canadian House of Commons would again consider the Canadian Copyright Bill at its session which opens January 7. This means that the issue is again opened and that the proprietors of cinemas in the Dominion will be called upon to protect their interests.

The Copyright Bill, which has been placed on the order paper for the new Parliament at the request of Leon J. Ladner, Conservative member for Vancouver, B.C., was allowed to slide at the last session when the report of the Copyright Committee brought in its report late in June. In the meantime, however, the Canadian Performing Right Society, Limited, a branch of the English society, has been established with headquarters at Toronto, Ontario, to insure the proposed collection of royalties from all Canadian theatres using copyrighted music. This society recently made overtures to the Society of Authors and Composers in the United States to bind the situation in the American republic.

At the same time, however, the Musical Amusement Association has been formed in Canada, with headquarters also at Toronto, to protect the interests of exhibitors, theatrical producers and others and to fight the Performing Right Society. The M. P. T. O. of Canada has also taken sides in the matter, having endorsed the stand of the Musical Amusement Association at a recent meeting of the M.P.T.O. in Canada.

Among those who are identified with the Musical Amusement Association as directors are J. C. Brady of Toronto, president of the Ontario Division of the M. P. T. O., and owner of the Madison Theatre; John Arthur, director of presentations for Famous Players Canadian Corp., Toronto; Lol Solman, proprietor of the Royal Alexandra Theatre, Toronto, and Col. John A. Cooper, president of the Hays' organization in Canada, known as the Motion Picture Distributors and Exhibitors of Canada.

More Babies
God Bless Them

Mr. and Mrs. T. Newcomen (the former branch manager for F. B. O. at Winnipeg), became the proud possessors of a baby girl a few days ago. Many happy returns!

Clifford Martin Associated With Regent, Sudbury

Clifford Martin, formerly in the music business in Toronto, is now associated with the handsome Regent Theatre at Sudbury, Ontario. Mr. Martin recently bought a new Ludwig Tympani outfit.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Facts Concerning Canada's Picture Industry

YOU have no doubt heard of the titanic struggle which the Independents in our Picture Industry are putting up for their very existence.

You have in all probability heard of the Trust Trio, and that Famous Players-Laskv-Metro-Goldwyn-Mayer First National have been designated under this caption.

The Motion Picture Theatre Owners of Canada is an organization of Independent Theatre Owners, who formed this association in order to safeguard their very existence. On May 12-13-14-15th while in convention at Milwaukee, a Bureau of Trade and Commerce was formed and affiliated with the M. P. T. O. A. In order to give adequate protection to those Independent producers who were being attacked by Combine Interests and whose Independence is in as great a jeopardy as the Independence of the Theatre Owners. The alignment of these Independent Interests was for the purpose of stimulating Trade between Independent Theatre Owners and producers, for the Independent Theatre Owner has, through sad experience, observed that in buying pictures from Combine Interests he simply is furnishing them with the capital to build theatres in opposition. Perhaps in no other business does such a deplorable standard of business ethics prevail as in Motion Pictures as it applies to the policy adopted by the Trust. These Combined Interests actually build theatres in opposition to the men who have for years been purchasing their product; and after committing this misdeameanor endeavor to further force the Theatre Owner to continue to purchase the product that is not good enough to present in their own theatres, by endeavoring under intimidation to restrict other Trademarks from offering their product to them; and through the nefarious practise of buying up Independent product in certain territories or zones, not for the purpose of exhibition, but because, through shortage of product to force the Independent Theatre Owner who has for years been their customer, to buy their own product at increased rentals ,or to give up his theatre to them.

The latest turn of the Screw of Monopoly has been the *intimidation of players,* to still further hamper Independent production; and enlarge their monopolistic activities. Intimidation of the press is also availed of Not so long ago a movement was launched, as you have in all probability read, in New York City to suppress reviews as they interfere, the plea was made, with box-office returns. Our Trade press has been threatened, the press of the world has also had the Lintels of its Door marked with blood for the Angel of Death to visit. Surely this Freedom of Speech which has been purchased for us out of the Martyrdom of a Host of Liberators shall not be again enslaved by the greed of Trust Motion Picture Interests. Statement made by Mr. Cecil John Graham, Famous-Players, London representative, announced a $12,000,000 flotation by Famous-Players "For the purpose of building theatres in England and America."

Five years ago in London, England, there was such an agitation against Famous Players who were distributing, producing and beginning to build theatres there, that construction of the Tivoli site was stopped, as was also the proposed Famous-Players flotation.

The ambition of this company is to establish a world film monopoly. Theatres are being built across the American and European continents. Million dollar theatres, forcing other theatre owners who have no producing affiliation out of business.

The Famous Players-Lasky Corporation has opened a school for screen aspirants, $500 is the tuitional fee, this with 46,000 extras, who have had screen experience, in Hollywood, seeking work, according to the California Labor Commissioner's investigation.

They have opened a school for the training of managers not over 28, not under 18, and followed this up with an offer of participation in the stock of the company by the employees to the extent of 20% of their earnings, maximum $200 weekly.

Theatres are being built one on the doorstep of the other, destructive to enterprise and precipitating a financial ruin to many theatres and those who have given these theatres credit in their undertakings.

Here is an issue which needs government investigation. Is it fair to the theatre owners who have helped to build up a town, a community, a city, by investing capital therein, stimulating trade, paying taxes for the improvement and the necessities of the town or city to be forced out of business by an interloper concern which dictates its policy from a head office hundreds of miles away—giving the town or city nothing since the very capital for the theatre-building is taken out of the very town and city through the selling of shares therein.

A census of theatres in districts should be taken and if found to be sufficient for that district, the government should protect its present licenses by refusing permits for further theatre building. To build up a new enterprise and kill an old which is a live issue, is not an indication of prosperity, but poor business foresight.

It so happens that Mr. Adolph Zukor's daughter is married to the son of Mr. Marcus Loew and it is alleged by thousands of exhibitors that this "family," in conjunction with its affiliations, controls the Picture Industry of America.

From across the sea comes the cry of the "American Film Menace"—As a Britisher I view this outcry fairly

(Continued on Page Four)

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Facts Concerning Canada's Picture Industry

(Continued from Page Three)

and squarely—I prophecied its coming as soon as the Monopolistic Greed Spirit, not satisfied with dominating the Foreign Screens with American product, should endeavor to wrest from the exhibitors of the British Empire, of Europe, their theatres, as has been done in America.

It is the only weapon of retaliation these countries have for the protection of their Picture Industry from Monopoly. Their governments are well aware of the power of the screen—the necessity for keeping it out of foreign control.

It is the beginning of the workings of the Law of Compensation.

The American Picture Industry can thank the Trust for precipitating this Anti-American movement abroad. All trades have an invisible connecting link. Stop these greedy parasites before they involve America in Issues of State as well as Trade.

You are familiar with conditions in Canada. You know, you Independent producers, how much you are in the power of the Famous Players and Regal Control. Canada is a part of the British Empire. Is it reasonable to suppose that England and the rest of Europe are going to sit idly by while The Trust takes control of the Picture Industry of their country as it has in Canada? Ask any producer who has attempted to do business in Canada in the Picture Industry, what he is up against? If he is not dodging the truth for diplomatic reasons, he will tell you he is up against the Trust. A fine state of affairs for a British country, its screens controlled by a foreign Picture Industry which talks to Britishers in a foreign spirit. Which deliberately sets about to destroy any British effort made to keep the screens of Canada British in spirit.

I petition the government of Canada, of the British Empire to investigate the Canadian Picture Industry, which is under the control of the Famous company which is now being tried in the United States as a result of the Federal Trade Commission's investigation, involving charges in connection with forming a monopoly more outrageous in detail, than those attributed to the formation of the Standard Oil. Let our government get a copy of the charges compiled in the U. S. Federal Trade Commission's report.

Let our government get into communication with England and acquaint themselves with the legislative measures proposed for British Screen protection, let our government start an investigation across the Dominion of Canada, they may be surprised to learn how many Britishers have been forced out of the Industry and out of the country in which by right of birth they had a right to expect protection in the pursuit of legitimate enterprise.

—RAY LEWIS.

J. C. McCarthy Installing Woodstock Theatre Pipe Organ

Mr. J. C. McCarthy of the Belle Theatre, Belleville, is installing a Woodstock Theatre Pipe Organ, purchased through the Nokes Agencies, 101 McKinnon Building, Toronto, in his beautiful new theatre in Trenton, Ont. This new house has been under course of construction all summer and will be opened for business the latter portion of this month.

Pete Kehayes, manager of the Capital Theatre, Ottawa, Ontario, has adopted a new policy for the house which he opened two months ago. It has had a combination policy until the present, the programme including five acts of vaudeville as well as the pictures. The vaudeville has now been discontinued and pictures and music constitute the whole bill.

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One Wotton Rexolux Twin Motor Generator Set (Vertical) consists of 2 Motor Generators, 2 Starting Boxes, Panel Control and Entrance Box, all in good condition, and a real bargain. Write M. T. CRAIG, MAJESTIC THEATRE, DRESDEN, ONT.

J. R. Bissit, Princess Sudbury, Installs Woodstock Theatre Pipe Organ

Mr. J. R. Bissit, of the Princess Theatre in Sudbury, Ont., has recently installed a Woodstock Theatre Pipe Organ purchased through the Nokes Agencies, 101 McKinnon Building, Toronto, sole representatives of this Canadian built pipe-organ.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL.—The past week has been remarkable in that it has witnessed the presentation of no less than three films of outstanding merit. As a rule, one or two a month at the outside is about all the reasonable movie enthusiast can expect, and he is lucky if he gets those. When, however, he has the choice of three, it is such an embarras de richesse that the fact merits being chronicled.

At the Capitol there is to be seen "The Phantom of the Opera," with Lon Chaney playing the grim and horrible Phantom. At the Palace they have been showing "The Man on the Box," with Syd Chaplin in the title-role; and at the Imperial there has been exhibited "The Last Edition," remarkable as a faithful and realistic reproduction of the operation of a modern newspaper. Character work; comedy and industrial realism — the range is about as varied as anybody could desire. And truth to tell, the quality of the entertainment is such as we seldom have the privilege of noting within the limits of a single week.

* * * *

The Chaney picture demands first notice. It is in many respects a remarkable achievement. Based upon Gaston Leroux' impossible and intensely sensational story of the mad musician who hid in the catacombs under the Paris Opera House, constructed there an abode of luxury, lured his inamorata there and defied the efforts of her fiance and a whole force of detectives to rescue her, this picture makes one alternately marvel at the beauty of scenes of luxury and loveliness and the grim horror of those weird visions in the cellars below the waters of the Seine. Judged as a spectacle and from the viewpoint of production, the film is a notable one. A replica of the Paris Opera House, elaborate in no ordinary measure, was constructed for the purposes of this picture, and all the other settings and scenic embellishments are on a similarly lavish scale. A ball masque is a dream of romantic and exotic fascination. The production of "Faust" on the opera house stage is in itself a complete picture, and the gorgeousness of the famous Opera staircase scene, in natural colors, is something rarely equalled in the history of the screen.

Chaney's acting is once more a triumph in which genius for amazingly convincing make-up plays a highly significant part. He is handicapped to some extent by that very fact, for the facial mask he wears—or what is virtually a mask—of necessity limits the extent to which he can utilize facial play. But he certainly does succeed in creating a feeling, an atmosphere of horror, or perhaps of fearful apprehension, and his madness and the weird forms its whims take are portrayed with a vividness that at times just sears the imagination by its intensity and the heat of its passion.

* * * *

Next to Chaney, the acting of pretty Mary Philbin in the role of the heroine merits praise. Miss Philbin has made tremendous strides in screen work, and is now sufficiently mistress of its technique to apply that technique with striking results in whatever she elects to do. Her portrait of the lovely girl under the sinister hypnotic influence of the Phantom is one that will not be lightly forgotten by those who have seen it. Chaney and she carry the story between them. The balance of the cast is quite adequate for all demands made upon it, but upon the Phantom and his victim interest is centred throughout. This is undoubtedly one of the most remarkable films ever made, and one can easily imagine the profound impression it created when first presented in Paris in the actual Opera House itself.

* * * *

"The Man on the Box," in which Syd Chaplin triumphs, is the very antithesis of the Chaney film. It is a screen version of the popular comedy of the same name, and Chaplin as the unlucky hero has such opportunities for character-work and original comedy as fall to the lot of few actors either on stage or screen. That he does full justice to them is putting the case mildly. He is equally amusing whether in the guise of a girl, or as a gardener, or as himself. His female impersonation is alluring. His comedy methods are such as appeal to intelligent people who can appreciate the artistry with which he has developed each role and with which he has planned each comedy situation. His facial expressions are inimitable. He utilizes exaggeration very rarely indeed. He is content to rely more upon strictly legitimate methods and upon his gift of mimicry and pantomime, which is remarkable. In pantomime particularly he shines, and he never fails to arouse the audience watching him to demonstrative enthusiasm and laughter whenever he indulges in it. His adventures in trying to escape the vengeance of an irate husband who thinks without foundation, that he has been wronged, are hilarious to a degree. He is, in a very complete sense, the whole picture, though a large and competent cast provides every essential support and does its work with highly commendable enthusiasm and realism.

I should imagine that Syd Chaplin will occupy a very prominent place indeed in the affections of those film enthusiasts who prefer comedy on the screen—and they appear to be in the very great majority today. He is a comedian of the first class, and he never forgets what is due to his art.

* * * *

"The Last Edition," at the Imperial, is a picture of a newspaper romance in San Francisco. Apparently the offices of the San Francisco Daily Chronicle were loaned for the use of the producers, for they enter into the film throughout, and the interior scenes, showing presses at work at top speed, the entire routine of type-setting, sterotyping and printing, as well as the editorial departments, could never have been duplicated in any movie studio. This is the real thing, remarkably well done, and accurate to detail in almost every instance, only an occasional minor error creeping in now and then.

Ralph Lewis, Francis Teague and Rex Lease play the principal roles of newspaper proprietor, press man and reporter, and do it remarkably well. Perhaps the idea of a newspaper owner basing his editorials upon the opinions and philosophy of life of his middle-aged pressman is rather far-fetched, but the story is so cleverly unfolded, and it hangs together so convincingly, that really this weakness does not obtrude itself. For the general public, this picture conveys an accurate and realistic impression of the manner in which a big daily newspaper of today is got out, and the details are so well introduced that they seem part and parcel of the story, and not merely incidental or intentionally presented for purposes of instruction. The photography is excellent, and the scene of the newspaper offices on fire is clearly presented. Perhaps now and then there is too much repetition of moments of suspense, but that is a common fault from which not even the very greatest of film producers seem able to tear themselves away, and it does not mar the story in this instance, nor tend to suspend the interest.

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Critics Enthusiastic in Praise of "The Keeper of the Bees"

Gene Stratton-Porter's Novel Circulation Provides Patrons for Screen Presentation.

ST. PAUL, Minn., like every other city in the United States, liked J. Leo Meehan's film version of Gene Stratton-Porter's famous novel, "The Keeper of the Bees," and the critic on the St. Paul Press expressed himself in no uncertain terms when he said, the morning after the opening:

"A low, sweet song—a tale beautifully told and a gripping one! That is "The Keeper of the Bees." The work of the youngster (Gen Stratton) is outstanding. New to the pictures, there is none of the sophistication that makes you want to reach up on the screen and spank the brats. Nice little kid of the tomboy type. Her handling of the bees beats anything any of the screen Fauntleroys ever tried to do. Robert Frazer as the disabled soldier is convincing and Clara Bow does a character bit to perfection. The old bee master is beautifully done by Joseph Swickard."

During the run of the picture at the Capitol, Dallas, Texas, the critic on the Dallas News commented:

"The picture version of "The Keeper of the Bees" is a thoroughly sincere piece of work in which the author's little grand-daughter, Gene Stratton, contributes a surprisingly fine performance. . . . sequences refreshing because they have been produced in an unconventional fashion by a director with every detail of the novel at his fingertips and his entire being saturated with the sentimentality with which the author's name has been synonymous. The most interesting portrayal comes from little Gene Stratton who is a clever trouper. . . . Alyce Mills makes a perfect Gene Stratton-Porter heroine."

"Law or Loyalty" Reviewed to Please Majority of Fans

Motion Picture News in Nov. 14th Issue Calls Davis Feature "A Northwest Mounted Police Tale that Gets Melo Punches Across and has Considerable Pathos as well as Human Touch."

The following review on "Law or Loyalty" was published in the Nov. 14th issue of Motion Picture News. It sums up the quality of this Davis feature released through Vital Exchanges and is but one of the many quality pictures Vital are releasing.

LAWSON HARIS executes a smart triple play here, figuring as author and director, as well as filling one of the principal roles in the picture, and does remarkably well in each instance. It's no small feat to take a hero of the Northwest Mounted Police and build a round him a story with a semblance of originality that holds its interest throughout, for this particular trail has been well-nigh trodden into mush by the countless writers who have dragged scenarios along it. But this is just what Mr. Haris has done, for "Law or Loyalty," while the old idea of love versus duty is utilized, is good drama, rich in suspense, pathos and thrills and entertaining right up to the final shot. The direction is capable and the versatile Mr. Haris contributes a character sketch of Pierre, the hero's buddy whom the former is obliged to arrest, that is extremely appealing. Robert Walker registers well as the mounted cop, Dolores Dorian is O. K. in the heroine role and the support is nicely balanced.

THEME. Northwest melodrama. Mounted policeman does his duty by arresting wartime comrade who saved cop's sweetheart by killing assailant. Buddy freed by jury.

PRODUCTION HIGHLIGHTS. Attractive scenery. Swift action. Good work of principals. Romantic lure. Scene where Pierre kills actor. Pierre's arrest. Fine climax.

EXPLOITATION ANGLES. Title tells story, play it up, stressing "duty versus love and comradeship" idea. Boost as Mounted Police yarn with strong human interest.

DRAWING POWER. Good wherever they want melodrama with sentimental urge.

SUMMARY. A Northwest Mounted Police tale that gets melo punches across and has considerable pathos, as well as human touch. Will please a majority of fans.

THE CAST

Pierre Santoi.....Lawson Haris
Jeanne Dupre.....Dolores Dorian
David French.....Robert Walker
"Timber Wolf".....Richard Sutherland
Grandpere Dupre.....James Stevens
Captain Thorne.....Ray Brooks
Judge Gary.....Thomas Price
Pete Jones.....George Fox

Author and Director, Lawson Haris.

SYNOPSIS. Jeanne Dupre goes to join her lover, David French of the Northwest Mounted Police. Arriving at her destination, David has gone away on duty. The Factor of the post makes insulting advances to her and is killed by Pierre, a Frenchman, who escapes. Pierre meets David, recognizes him as a former war-comrade. David is compelled to arrest Pierre, but pleads for his buddy in court. Pierre is freed. Jeanne and David find happiness together.

"The Searchlight"

The Classic, heralded as Cobalt's palace of amusement, opens its doors on Monday, Dec. 14th, with Mr. Arthur R. Barrett as manager. Messrs. Arthur R. and Horace O. Barrett are the promoters of the Silver City's home of distinctive pictures.

The Censor Board of Nova Scotia at Halifax has been, it is reported, dissolved and new members will be selected. No complaint as to services of this Board has been reported, but perhaps Nova Scotia is of the opinion that "a new broom sweeps clean." What about Ontario, is our Censor Board a permanent institution? Complaints have been numerous, shall we be obliged to enumerate them, or will the situation be investigated by the proper authorities? Who runs this Censor Board, that is the question which is most serious in connection with its position "To be or not to be."

I note that the State of New York, Buffalo and Albany have written Mr. Hays suggesting an affiliation. Hoighty-Toighty-God Almighty! How can we perform the miracle of making the blind see? Why affiliate? Just let your own association die and become members of the Hays' association. You will all get along as well from a mixing standpoint as oil and water. You will be the "watered stock" upon which the oily crowd will wax fatter. Perhaps when you are gathered in the organization, they will like in Canada, tag the name of exhibitor on to Hays' organization. So far, with perhaps the exception of the Famous-Players Theatre Managers, no exhibitors have become members in Canada. You see the Rubes here are interested in growing wheat, and not developing "goats."

Local Stunts Provided For "Phantom of Opera"

Manager Leonard Bishop of the Regent Theatre, Ottawa, employed a number of special stunts for the presentation of "The Phantom of the Opera" during the two weeks starting November 28. All day long a huge "Phantom" captive balloon floated from the roof of the Regent which is on the main downtown street intersection, and, at night, a large Government searchlight was used to throw a beam of light on the floating sphere, giving a ghostlike effect. Liberal use was made of still photographs in many of the local stores and windows and there was also plenty of newspaper advertising.

Mike Wilkes of Toronto, special of the Canadian Universal Films, Limited, assisted Manager Bishop in arranging the local stunts.

P. J. Nolan, owner of the Rex Theatre, Ottawa, Ontario, has been waging a big campaign for municipal honors being a candidate for the Ottawa Board of Control for 1926. Mr. Nolan served as an alderman of the city for several years.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 33. TORONTO, CANADA December 19th, 1925

If Actions Speak Louder than Words

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I. H. ALLEN
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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"HAVOC"

(Fox) A war story, frank and grim. A story of such latent power, that, with a little more careful editing, might have been one of the great things of the screen. With a shortening of some of the battle sequences, and a slight tightening up in the latter part as the climax approaches Fox would have a masterpiece of stark realism.

The story concerns two soldiers, pals, who love the same woman. She a pleasure loving doll, with no thoughts higher than "throwing parties and vamping men." Her character is summed up in a remark of hers made when, after one of the men has killed himself because of her, and the other stands blinded and pitiable before her—"why do men always love me?"

The men go to war, Roddy (Walter McGrail) engaged to Vi (Margaret Livingston) Dick, his buddy, (George O'Brien) as his lieutenant and unsuccessful rival. Dick goes home on leave and visits Vi bringing her a message and a present from Roddy. Out of sheer vanity she vamps him making him feel that it is he, not Roddy, whom she loves. While she is in his arms, they are discovered by Roddy's sister (Madge Bellamy), so to save her face, Vi writes Roddy breaking off her engagement and making the hapless Dick her messenger. Roddy thinks his friend false to him, and his affection turns to hate. On the front line, Dick is left to perish with a squad when Roddy and his company have been ordered to fall back. All are killed, Dick being left for dead too. Blinded he gropes his way back to headquarters later in time to tell a white lie which saves Roddy's good name; but out of remorse Roddy shoots himself—this, in part, is how HAVOC was wrought by a pleasure-loving woman's vanity and the distorted human values created by the World War.

Walter McGrail, gives a remarkable character study as Roddy, his change from the jolly, sentimental pal to the blackly-suspicious, and bitterly hating enemy is a masterly bit of acting. George O'Brien, is also splendid as Dick, Margaret Livingston, in a most becoming blonde wig, is Vi to the life, while Madge Bellamy though she has small demands made upon her acting ability, is sweet and wholesome as Tessie who secretly loves Dick, and wins him in the end.

A powerful story of the passions engendered by the War and its influences, splendidly directed by Rowland Lee, and worthy of only the highest praise.

* * * *

CLASS B

"THE HOME MAKER"

(Universal) A really unusual story of present day home life; a story that will come home to many who view it with stunning force. It tells of a home in which the wife and mother is a bit of a failure at housework, and the husband and father not much of a success in business. They and their three children are miserable as a result. The man loses his position, and attempts suicide that his family may get his insurance, he fails in that too and merely succeeds in paralyzing himself so that, a helpless invalid, he is confined to a wheel chair. The wife driven by necessity goes into business and proves a huge success; while left at home with the children the husband proves to be an equal success in carrying the domestic half of the family burden.

Alice Joyce is the wife, and is at her best, and that best means that there is no one in pictures who can play a character of this type as she can. Clive Brook is appealing as the husband, and does really great work in a part radically different from the suave men of the world he is wont to portray. George Fawcett gives one of his cameo-like sketches as an old doctor; and there are three charming kiddies one of whom little Billy Kent Schaeffer, completely runs away with some of the scenes.

This is one of the best, if not the very best, screen dramas of domestic life ever filmed. You cannot boost it too strongly. It will make hosts of friends for you among the highest type of movie-goers. King Baggot directed it, and is entitled to unqualified credit for his masterly work.

* * * *

CLASS B

"THE TROUBLE WITH WIVES"

(Famous) Here is another sparkling comedy drama conjured into being by the magic wand of Neal St. Clair, whom we advised you to watch upon the occasion of our review of his "Are Parents People-" We repeat the advice—watch Neal St. Clair.

The story is comparatively slight, but the treatment of it is wholly admirable. It is a story of spats—husband and wife spats not garters—occasioned by the tactless and boneheaded remarks dropped by a well-meaning but dense friend of hubby's. This part fits Ford Sterling like a diving beauty's one-piece suit, and he gives a farcical and pantomimic performance surpassing anything he has done, and equalling any similar portrayal that we can call to mind. Florence Vidor, womanly and sweet, is the wife; and Tom Moore is lovable and natural as the suspected husband who is almost ruined by his long-tongued friend. Esther Ralston lends a decorative, blonde note to the proceedings. Splendid, sparkling entertainment, well worthy of extensive and intensive exploitation.

* * * *

CLASS B

"KISS ME AGAIN"

(Warner's) A bit of sophisticated froth whipped into being by the deft hands of Ernst Lubitsch the supreme creator of audacious comedy.

The story is as slim as a present day flapper and just as charmingly attractive, it concerns a flirtatious young wife who is having a romantic affair with a musician under the nose of her unsuspecting and slightly asinine husband. Marie Prevost is this flirtatious wife, and trust her, with the aid of Lubitsch's magic direction, to extract all that is daring and spicy from the character. Monte Blue is the husband, and John Roche is the musician, and when we tell you that they both act wonderfully as befits finished farceurs, you will realize what a real magician Lubitsch is for both of these estimable gentlemen, Monte and John, usually belong to the wooden or expressionless school of acting. Clara Bow, properly cast, is big-eyed, vivacious and improper as Grizette, Willard Louis plays a lawyer.

Witty, subtle fluff moulded by a master hand and brimming over with entertainment and irreproachable acting. "Kiss Me Again" fairly shrieks aloud to the theatre owner "Boost me Again—and Again!"

Before Buying Pictures Read The Digest Advertising Pages.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE
CANADIAN PRODUCTS
TRADE WEEKLY MAGAZINE

ESTABLISHED 1915
FOR EXHIBITORS

Published by
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259 Spadina Ave., Toronto

Official Organ of the M. P. T. O. of Canada

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Vol. 17, No. 33 TORONTO, CANADA December 19th, 1925

"The Searchlight"

JOSEPH SEIDER, Business Manager of the M. P. T. O. A., states that exhibitors headed by William Dillon, who petitioned for admittance to Hays' organization have talked themselves out of the M. P. T. O. A.

* * * *

If the contemplated merger between United Artists-Metro-Goldwyn-Mayer was not an indication of a trustification of the artists of this Industry, we would like Danny to explain to us what handwriting on the wall he would read as indicating a Trust?

* * * *

Famous Players Canadian Corp. is reported as having purchased the Grand and Royal Theatres, Peterboro. Would "Danny" in considering the situation of the Industry in Canada consider that it is in the hands of a Trust, or would he sermonize that we were "far, far from it indeed." N. L. Nathanson once stated, "I am after suburban houses, let the others build the big houses downtown." N. L. knows that suburban houses are the dividend payers. Watch your suburban, or rural house or The Trust will get them.

* * * *

Once upon a time there was a very fine Independent exhibitor by the name of W. H. McMullan, who was the owner of a beautiful house called "The Castle" in Guelph, Ont. Haven't heard from McMullan since he helped, upon the suggestion of N. L., to pay the rent to keep another theatre, "The Star" closed, but we understand that N. L. is now the King of McMullan's "Castle," where is McMullan?

* * * *

Independence cannot be won by passing resolutions of Independence. Independence has to be constructive and this phase of doing means action. Fox, Universal, Producers' Distributing, F. B. O., Vital need to convene jointly for their mutual interests. Arrayed against them is a Trust oppressor with one billion and a half as the goal spurring him on. It is a big stake, more money than England will pay to the U. S. in interest on her war debt during a period of sixty-two years. Where do you Independents stand when lined up before one billion and five hundred million dollar soldiers? Join together for strength. Individually you are easier to combat. Collectively you form a "Chinese Wall." Profit by example. The Famous Players are allied with Metro-Goldwyn-Mayer-First National-Balaban & Katz and subsidiaries too numerous to mention. Why? "In union there is strength."

If Nathanson should persuade the Famous crowd to sell their interests in Canada to him in order to make Canada safe for The Trust, will England swallow this manouever and allow British capital to flow into the Famous Industry in Canada? One might as well be killed for a sheep as a lamb. If the Famous cease to be the real parent of the Famous Players Canadian Corp. how much better off are we with Famous as guardian or executors of the Famous Players Canadian Corp. estate?

* * * *

Who knows how many subsidiary companies in Canada Famous utilize for the securing of real estate options?

* * * *

How would you like to graduate from being an iceman to receiving $300,000 for talents yet undiscovered? If "Red" Grange is worth $300,000, it must be for hidden charms. I have heard it said that he will be popular with the ladies. You see the iceman is useful in the summertime, but where do the flies go in the winter-time? Ask the ice-man, he knows everything, he gets there early in the morning. (To be sung to any tune, uncopyrighted.)

* * * *

The fact that an Englishman grows conservative or quiet does not mean that he is a "dead lion." He may be sleeping and thinking. Loew and Famous may think that seven theatres in London make a lucky number. But seven is lucky to the Righteous according to the Bible; and I reckon the Bible knows what it is talking about. I have tried to figure out the righteousness of the Famous crowd, but so far it looks as if "it is easier for a camel to pass through the eye of a needle, than for this crowd to get any luck out of "Seven."

* * * *

The joint action of the M. P. T. O. A. and the T. O. C. C. is making picture history. Not forgetting our British Independent Mr. Gavazzi-King. It only takes a few leaders of the vision and fighting spirit possessed by these, who said to United Artists, "No Merger," who are saying to Hays, "Lay off exhibitors' organizations," to convince The Trust that a union of Independent exhibitors may call The Trust's bluff; and whip the bullies at their own game. It must have been an eye-opener to the square-heads of the Round Table to find out that they are being so carefully watched.

—RAY LEWIS.

Before Buying Pictures Read The Digest Advertising Pages.

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Motion Pictures To-day Called Vital's "The Demon Rider" "Hard Picture to Beat"

Vital Exchanges advertise that they do their talking through the quality of the product they are presenting. It appears that more talking of this kind in our Industry would bring about better results and make the buying and selling of pictures an honest man's vocation.

In glancing over the list Vital Exchanges are presenting, it appears difficult to come across a more varied programme and if we are to judge the quality from the reviews which have appeared in even our most radical of publications; and the others which are not handing any boquets to Independent product save by the grace of big merit, we must conclude that the Vital programme is indeed vitally interesting to exhibitors. The followng criticism from "Today"—Aug. 15th issue on "The Demon Rider."

MOTION PICTURES TODAY
August 15th

The Low Down On The Pictures

GOOD B. O. FILM

"THE DEMON RIDER." Davis Distributing Division Photoplay. Star, Ken Maynard. Director, Paul Hurst. Length 4,950 feet. — For fast-moving cyclonic action and a succession of hair-raising thrills, it would be hard to beat "The Demon Rider." The director has so managed things that there is not a single foot of the film when something is not going on. It is simply a whirlwind for speed and zip. This picture will prove acceptable wherever Westerns are the vogue and where actional melodrama is well received.

The story centres about one Black Hawk and his gang of outlaws. Billy Dennis, foreman of the B-Star ranch surprises the bandits while they are dividing their loot and makes off with the bag of money. One of the outlaws when questioned accuses Billy of being the Black Hawk and the chase begins. Through a mishap Billy loses the bag and it is found by a colored cook from the camp. The sheriff finally corners Billy, believing him to be Black Hawk, but he manages to elude him, following the outlaw outfit and in their haste, a stolen auto careens over a cliff, but not until Billy has roped the Black Hawk. Explanations are in order, and the cook appears with the lost money and all ends happily.

The cast is entirely adequate to use a much-abused term. Ken Maynard does some hard riding and performs a number of stunts well calculated to make each particular hair stand on end. Alma Rayford is a pleasing foil for the personable Maynard and Tom London plays the Black Hawk. The comedy relief is furnished by James Lowe as the colored cook.

The photography is good and there are some excellent long shots of the cattle country.

F. B. O. Produces "A Whale"

Have you heard the big noise "The Last Edition" is making across America? It is reported as Emory Johnson's biggest "box-office mop up." Exhibitors and critics herald it as a "whale of a picture" and it is going "Drusilla With a Million" one better for establishing new records. Those who have booked "The Keeper of the Bees," state "it is a picture with which neither you nor your patronage get stung. It is a Queen Bee for producing dollars."

These various flattering comments are not from the press, but from the exhibitors who are expressing opinions gauged upon box-office reaction. F. B. O. has steadily improved, not only its quality of production, but service facilities to exhibitors. Every Independent production presented at an Independent theatre helps to keep the Motion Picture Industry Independent. Are you helping?

I. H. Allen, of the Canadian National Film Exchange of Winnipeg, has been made Western Canadian Manager of Vital Exchanges.

Frank Robson, for a number of years a well-known exhibitor in Edmonton, Alberta, was in Winnipeg recently en-route to take charge of the Orpheum and Royal Theatres in Fort William, Ont. There he will succeed George Davis, former manager of the Metropolitan Theatre, of Winnipeg, and who has been living for a few months in Fort William, Ont. Mr. Davis has gone to Edmonton to take over the Empress Theatre.

Regent Ottawa Reduces Its Admission Prices

Following the presentation of "The Phantom of the Opera" at the Regent Theatre, Ottawa, Ontario, for two weeks, Manager Leonard Bishop of that theatre decided upon a reduction in admission prices. The orchestra floor seats were reduced from 50 cents to 40 cents. The Regent offers moving picture programmes exclusively and is a downtown house.

Loew's Circuit Books F. B. O. Shorts For 154 Playing Dates

Charles Rosenzweig, manager of the F. B. O. New York Exchange, has sold "All Out," a Standard Fat Men Comedy, featuring "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander, the three fattest men on the screen, and "A Peaceful Riot," a Blue Ribbon comedy featuring Alice Ardell, to Loew's Circuit in New York and Brooklyn to play the Loew houses for 154 days.

Mr. Rosenzweig also contracted for "The Keeper of the Bees," the F.B.O. picturization of Gene Stratton-Porter's famous novel to play Loew's State, Newark, N.J., for one week starting December 21st. "The Keeper of the Bees" and "The Last Edition" have also been bought by Loew's State Buffalo, for early showing.

Vaudeville Abolished Capital Ottawa for Pictures

Manager Peter Kehayes of the Capital Theatre, Ottawa, Ontario, abolished vaudeville from the bill at this house starting with the week of December 7 and provided special moving picture attractions instead, the feature being "The Pony Express" during that week, followed by a double feature programme during the week of December 14 comprising "The Limited Mail" and "Simon the Jester." This was one instance where five acts of vaudeville did not pan out as expected.

Orphans Given Treat By J. W. Franklin

Every orphan in Ottawa, Ontario, is having a special treat on Saturday morning, December 19, when a special Christmas performance is held at B. F. Keith's Theatre through the kindness of Manager J. M. Franklin, who is an officer of the Ottawa Rotary Club. Mr. Franklin arranged to have every child in local institutions, both Protestant and Catholic, attend the extra show under the auspices of the Rotary Club and transportation to and from the theatre was provided by the Ottawa Electric Railway and automobiles provided by Rotarians.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — The danger of handing over a perfectly good play to a film producer to treat as he likes is often emphasized on the screen when the results are revealed. It receives a further emphasis at the Capitol this week, when "Cobra" is shown. There was a play of no mean quality, as presented on the stage. But in its film form it is virtually unrecognizable. It has been so "improved" that it bears little resemblance to the original, and the uncouth hand of the customary clumsy censorship is in evidence throughout to render it still further renewed from plausibility.

It seems as if the producers had been fully content to rely upon the magic of Rudolph Valentino's name to ensure the success of "Cobra." He plays the part of an amourous Italian Count whose hereditary propensity for getting into hot water over his love affairs forms the basis of the screen story. Valentino is compelled to do rather more work in this picture than in most of his previous screen appearances. He rises to the occasion without too obvious an effort, and really succeeds in presenting a more human figure than when he has made silly housemaids and romantic shop girls sigh with delight as some utterly impossible sheik making vulgarly violent "love" in some ridiculous imitation desert. It would be a good thing if he were given more roles that put his merits to the test and if less reliance were placed upon his supposed prowess as a lady-killer.

* * * *

Nita Naldi is the lady "Cobra" of the story, and although she is beginning to take on weight she can still appear sinuously seductive and alluringly vampirish. But she also looks old enough to be Valentino's mamma. Gertrude Olmstead is an appealing feminine figure, acting well, playing each situation up to the limits of well-judged restraint, and never failing to meet the demands of a moment of climax. Casson Ferguson does the best work of anybody in the cast, in the role of the friend whose honour is touched by the philandering habits of the Count. Scenically, the production has been well handled, and the old Italian castle makes a realistically historic background. But a picture needs more than a fine background nowadays.

* * * *

A notable example by way of contrast of the results that can be achieved when a film director respects the intention and the general framework of a novelist in producing a screen version of a novel is afforded, curiously enough, at the Palace theatre, close by the Capitol, where Victor Seastrom's version of Selma Lagerloff's famous story, "The Emperor of Portugallia," which he has called "The Tower of Lies," is being shown. It is a grimly realistic tale of betrayal, tragedy, parental love, and the overwhelming sadness of a devotion in demented old age that is fraught with ineffable pathos. A farmer's daughter leaves him and goes to the city, where she is tempted, falls, and is ruined. She returns and, though a physical wreck, she is still the idol of her old father, who devotes his entire life to the effort of making her happy, unmindful, in his fortunate dementia, of the actual buffeting she has received at the hands of fate.

Norma Shearer plays the daughter, and Lon Chaney the father. Miss Shearer is making steady progress along the right path, in her advance as an actress. She interprets her roles with a keenly alert intelligence, and she loses no opportunity of investing them with deft touches that end them vital human significance. As an innocent girl she is a picture of loveliness, and later on, when passion, disillusion and remorse have wrought their will upon her and seared her soul, she presents a poignantly pitiful figure. Chaney himself has never done finer work as an actor than he does in this portrayal of the old farmer. He is the very spirit of brooding tragedy in his hopeless despair, in his senile affection, in his childlike illusions. Here it is no question of make-up, but of sheer force of acting, Chaney emerges victorious from a test that would break a less resourceful, less able actor, and the portrait he paints is easily one of the most powerful and impressive the screen has known since motion pictures first graduated from the stage of a plaything.

* * * *

Claire MacDowell, Ian Keith, and William Haines all contribute sympathetic, convincing and effective portrayals of their roles. The photography is superb. Taken all in all, this is the sort of film that ought to be made in ever-increasing numbers. Its appeal, unfortunately, is not to the "hick" audience for whom the great majority of motion picture producers in the United States make it their proud boast that they work.

* * * *

At the Imperial "The Great Stampede" is shown. This picture was actually made at Calgary during the annual round-up of western cattle, and thus combines fact with fiction to a degree very unusual on the screen. The background of the foothills of the Rockies lends a scenic charm to the vigorous action that proves most attractive, and Hoot Gibson as a typical western hero behaves less like the cowboy of fiction and more like the real article than most.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 34. TORONTO, CANADA December 26th, 1925

Vital Exchanges of Canada

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE GOOSE WOMAN"

(Universal) A most extraordinary and absorbing story with Louise Dresser giving one of the most amazing characterizations of this or any other year. She portrays a slatternly woman, who in her youth had been an opera singer, but who had lost her voice at the birth of a son. On account of this loss of voice she entertains an insane hatred of the boy, and this hatred so undermines her moral fibre that she rapidly degenerates into an untidy old sot whose very soul is enslaved by gin. She finally drives the boy from home after telling him of his illegitimacy, and then as a final act of hatred falsely accuses him of a mysterious murder. He is "sweated" through the third degree by the police, and seems about to be convicted when her latent mother love is aroused and she confesses her deception. Nothing finer than Louise Dresser's portrayal can be imagined, and Constance Bennett does some splendid acting as the son's actress sweetheart. Jack Pickford is good as the son, particularly in the third degree scene. Marc MacDermott and George Nichols are wonderful in small parts while Clarence Brown, the director, is deserving of the highest praise for this truly wonderful adaptation of Rex Beach's story. This cannot be too highly recommended.

* * * *

CLASS B

"THE POLICE PATROL"

(States Rights) A splendid melodrama dealing with the finest military body in he world—the Muncipal Police. The story is laid in New York, with interesting shots of various parts of the metropolis, including brief scenes at the Police Games at which Governor Al Smith and Mayor Hylan stand side by side cheering he contestants. James Kirkwood plays the central character, a plain New York cop, who by saving a little lad's life from a runaway horse earns the gatitude of his pretty sister and eventually her love. By a strange chance she resembles the head of a band of fur thieves, which resemblance puzzles him; but he remains loyal to her and finally through this very resemblance runs to earth this thieving band. Kirkwood is admirable as the shy, yet courageous young cop, and gets out of the character all that is possible. Edna Murphy is unexpectedly good in the dual role of the sweetheart and the master mind of the gang. She gives two clear clean cut and distinct characterizations. The supporting cast are all well chosen, and keep the atmosphere of the story from becoming unreal. Where action melodrama on a popular theme such as these are liked, this will make a first class attraction.

* * * *

CLASS B

"THE FIGHTING CUB"

(States Rights) Even though the newspaper office portrayed in this film could only exist in a movie, the story is fresh and exciting and the action fast enough to suit anyone. Wesley Barry is featured, and does well as the copy boy who gets a "cub" assignment, and rounds up a band of crooks and associated with him are Mary Carr as his mother, George Fawcett as his boss, Stuart Holmes, Walter Long, Mildred Harris and Pat O'Malley, and these splendid performers carry things along smoothly and convincingly. Most of "The Fighting Cub" is Hokum, pure and simple, but is hokum which is sure fire and of the sort to bring patrons to Box Offices. A worthy melodramatic contribution from the Independents to the new season.

* * * *

CLASS B

"NEVER THE TWAIN SHALL MEET"

(Metro-Goldwyn) As princess or heiress—apparent of the South Sea Island of Riva, Anita Stewart is permanently water-waved within an inch of her life. Here is one of the greatest evils of evolution. Our South Sea Islanders start out semi-nude and untidy, and thanks to evolution and the inroads of our effette civilization become marcelled and classically and becomingly draped.

The story by Peter B. Kyne was probably all well enough but that fact does not guarantee a good picture. We do not think that Tourneur has quite absorbed the spirit of the original. Anita Stewart poses, as is her wont of late. Bert Lytell is only fair as her guardian and utimate lover. Huntly Gordon is good in one of the lesser parts, while Justine Johnston is highly ornamental. The photography for the most part is beautiful but there is little else to commend it to one's attention. The newspaper publicity will unquestionably help put this over for you, but look it over and judge for yourselves.

* * * *

CLASS B

"A SLAVE OF FASHION"

(Metro-Godwyn) In this, her first starring vehicle, beautiful Norma Shearer proves her right to stellar honors, though the picture itself is not so good as her recent "Lady of The Night."

A beautiful girl in Iowa longs for New York, and despite the objections of her family, makes her way to the "big city" to see what it holds in store for her. Before she reaches there she is involved in a train wreck, but escapes with her life and the hand bag of a fellow passenger who was killed in the wreck. In this bag is an invitation to occupy the apartment of a wealthy New York bachelor until May 1st, having an unlimited expense account the while. By the simple method of assuming the dead girl's name, the little Iowan is enabled to step into all this luxury. An unexpected visit from her family forces her to falsely claim to be married. The family prolong their visit, and the bachelor returns unexpectedly to find he has a ready-made wife and family of "in laws." It all straightens out, and in the process provides delightful entertainment. Norma Shearer is radiantly lovely, Lew Cody unexpectedly fine as the rich bachelor; William Haines is excellent as a pseudo society villian, while Mary Carr gives one of her unequalled portrayals of an anxious mother. Vivian Ogden supplies plenty of laughs with her replica of a gabby old maid which she first gave in "Way Down East." The story is improbable, but, Hobart Henley's capable direction makes it a very satisfactory piece of entertainment.

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CANADA'S
MOTION PICTURE
TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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CANADIAN MOVING PICTURE DIGEST
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CANADIAN PRODUCT
TRADE WEEKLY MAGAZINE

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. Merry Christmas .

THE Digest extends to its friends a Merry Christmas and a Happy New Year. To its enemies, The Digest extends the wish that 1926 may give them the kind of vision to analyze in a spirit of "Fair Play," why they are The Digest's enemy.

Our battle for Independence, even our most conspicuous enemy, cannot but confirm was fought from a spirit of Service.

When a business sacrifices business advantages from the standpoint of revenue, to ally itself with those who are at a disadvantage, that Enterprise proves its sincerity, unites itself with the Eternalities.

Two thousand years ago, Jesus was crucified for preaching "Fair Play." Two thousand years after His Crucifixion we celebrate The Day of His Birth, His Message is still an Ideal towards which all men may turn their vision. Did Rome Destroy Jesus? Rome was a Trust that exacted tribute from its Romans and vassals over an Empire and tributaries.

The Roman Empire has passed away. The Spirit of Man's Brotherhood to man as expressed in The Christ Spirit of Jesus Still Lives. The spirit of Independence will live when all Trusts will have passed away. The "grabbers" may have secret records, but what secrets can Man hide away from the Ever-Watchful Eye of Eternity.

The Greatest Forgiver of Man's Transgressions said, "Peace on Earth to men of good-will." Be ye therefore of good-will that ye may be blessed with peace this Christmas Day.

—RAY LEWIS

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"If all our good wishes
Would come true
The New Year would be
The happiest year for you."

Independent Films Limited

offer you holiday greetings;
and trust that 1926 may
be truly

INDEPENDENT

Before Buying Pictures Read The Digest Advertising Pages.

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Pictures in Montreal

By S. MORGAN-POWELL

New motion picture theatres are still being built, and the fate of the heavy amount invested remains to be seen. From any ordinary business standard, the city is already heavily overstocked, and needs no more for a long time to come. Still, people can be found who imagine they will find an easy way to wealth via the silver screen. Their awakening is still to come.

* * * *

In "Bobbed Hair," the film shown previously at the Strand, the story as written by twenty well-known American authors. The result is that the situation is developed in an amazing manner, and a series of wildly exciting adventures is shown before the heroine, who is torn between the admiration of two men, one of whom enjoys bobbed hair while the other detests it, finally marries neither, but makes her choice elsewhere. Marie Prevost is a vivacious heroine; Kenneth Harlan is a somewhat serious hero; and the ever comical Louise Fazenda plays the part of a tough young crook. An extremely strong cast serves to keep the interest well sustained, for the plot is rather too weird to be credible. The titles, written by the twenty authors, are both humorous and clever, and evoke continuous laughter.

* * * *

Geo. Rotsky, the energetic and resourceful manager of the Palace, has a couple of most lifelike prehistoric baboons outside his box office for the week. They move in a terrifying manner, being operated by motors concealed where their interior organs ought to be, and the result is that he has been compelled to make repeated applications to the police to clear the crowds away. The genial, Harry Dahn at the Capitol, is relying upon the lure of a big balloon which advertises "The Phantom of the Opera" to all and sundry for as many miles as balloon and lettering thereon are visible.

* * * *

"The Pace That Thrills," at the Strand Theatre, is the type of picture that makes no demands upon the intelligence but does provide a series of exciting incidents, combined with an amusing romance, and in this instance the romantic factor is made the more interesting because it concerns a handsome young movie actor. Danny Wade earns the unfortunate reputation of being a coward, despite his good looks, because he refuses to attempt personally any of the perilous feats for which he has won fame on the screen, but which are actually executed by his double. Even the girl he loves begins to doubt his courage. The audience, however, knows better than his sweetheart, for it is informed that he is so fearful of himself because he cannot afford to take a risk of accident, as that would render him unable to save money in order to liberate his innocent mother from jail. (Isn't it most pitifully sad?) But of course Danny is at heart a very lion of courage, and eventually he distinguishes himself for bravery, wins his girl, secures his mother's release, and becomes more popular than ever with his movie public.

Ben Lyon is the hero, and he makes a very presentable one, the more so because he has a natural role to portray and is not required to be a fool sheik. Mary Astor is adorable in the role of Danny's sweetheart, though she has not much to do. The picture derives some unusual interest from the fact that it gives the general public an intelligent idea of the manner in which pictures are made at Hollywood. For once, the titles are concise, expressive and diverting.

* * * *

The Movie Stars Indentification competition, which has been running at the Imperial Theatre during the last three weeks, is drawing to a close. It has brought fifty stars upon the screen and has aroused a very large amount of interest among movie enthusiasts.

* * * *

The United Amusements Corporation, which controls nearly all the big suburban movie houses, is giving a special series of performances at all its theatres this week-end in aid of the Kiwanis Christmas Tree Fund. This corporation has established an enviable reputation for generosity towards all charitable movements, and generally succeeds in producing substantial practical proof that the public is solidly behind it in all it does in this connection.

H. GINSLER

Iola Theatre - - - - Toronto

wishes his friends

A Merry Christmas.

"I am a member of the M. P. T. O. because organization obtained the repeal of the 15c reel tax and organization is your best legislator."

Mr. Leo M. Devaney, Sales Manager for Canadian Universal has been spending some weeks in St. John recently.

"The Survival of the Fittest"

Finds Coleman Electric Company doing their biggest business in 1925, and every indication for better business in 1926---Why?

OUR SERVICE IS SERVICE

We extend to you in this holiday greeting our best wishes for a Merry Christmas and a Prosperous New Year.

The Coleman Electric Company

258 Victoria Street Toronto (2), Ont.

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UNIVERSAL

Extends Its Good Wishes

for a

Merry Christmas

and a

Happy New Year

in a Universal spirit of
Good-will to all.

UNIVERSAL

Before Buying Pictures Read The Digest Advertising Pages.

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We Selected Pictures to Sell on Individual Merit

"We have a reputation for treating the exhibitors with a courtesy which calls for a continuance of amicable business relationships. It is our policy to sell pictures that will create a box-office value for exhibitors. We realize that we have a share in his profits through having established the confidence which insures for us further sales of our product. In selecting our pictures we were careful to select each picture to sell itself; and purchased the kind of product which we would exhibit in a theatre were we exhibitors."

Independent Films Limited,
LOUIS ROSENFELD,
General Manager.

Deputation Theatre Managers Winnipeg Request Reduction Admission Tax

Representatives of 25 Winnipeg moving picture houses and the provincial organization of the Exhibitors' Association, led by Gordon C. Lindsay, secretary, waited upon Premier Bracken and Hon. D. L. McLeod, municipal commissioner, in Winnipeg, Dec. 9, and asked the government to introduce legislation for part abolition of the ticket amusement tax.

Requests of the deputation were confined to ticket admissions of 50 cents and under. On admission beyond that figure no change was asked.

A similar effort was made a year ago, which was backed by a petition with some 20,000 signatures of those not interested, directly or indirectly, in the moving picture business.

While the deputation was accorded a favorable hearing Premier Bracken and Mr. McLeod both intimated that the requested change would cut the revenues of Manitoba probably $100,000. Mr. McLeod indicated that on the amusement tax on admissions of 50 cents and under, the province had derived last year some $44,000, and that under present circumstances there was the difficulty of reducing one form of taxation unless the revenue could be replaced by other means.

The government undertook to give further consideration to the case presented by the deputation.

Support Every Good Movement for Our Industry's Independence.

BECAUSE I was in part responsible for the Canadian Motion Picture Theatre Owners' Association my message to you at this Yuletide is that "much water will pass under the bridge" during 1926; and although a "Flood" may wipe away some strongholds which have been built upon sand, the House of Independence will stand, since it is built upon a rock.

There is in this Industry exhibitors whose interests amount to many hundred thousands, some millions, old Independents, tried and true, fighting for you and for the protection of their Interests. If exhibitors, whose investments are of a smaller degree, will only stop to consider that the Big Independents must put up a Big Fight; and that in this Battle of the Giants your interests are being fought for, it will give you the confidence and courage to DO YOUR BIT by holding on to your theatre and developing it more strongly along Independent lines. Educate your public to your Independence. The public spirit is Independent by instinct. Take advantage of your opportunity to preserve yourself. Don't be stampeded by the thought that any one man or company can control you. There is an inevitable Breaking-Point for Autocratic Power; and another advantage particularly favorable to you is the jealousy for control which makes itself evident in the group who are seeking to be The Masters. Just a little more time and they will destroy each other, IN THE MEANTIME SUPPORT EVERY GOOD MOVEMENT FOR THE INDEPENDENCE OF OUR INDUSTRY.

SYDNEY S. COHEN,
Chairman Board of Directors, M. P. T. O. A.

Raymond Peck Claims He Was Misquoted On the Quota Plan

That the quota system is not appropriate to Canada at the present time at least is the fact which has been brought out by Raymond S. Peck, director of the Canadian Government Moving Picture Studio at Ottawa, Ontario, in correcting an impression that has got around to the effect that he favored the application of the film quota plan to the Dominion. Mr. Peck was quoted by a newspaper reporter as saying in a recent address that he felt that the proposed film quota plan in Great Britain could well be adopted by Canada. This was an error.

"I am not particularly interested in the quota plan for Canada at present," declared Mr. Peck in a statement on December 18. "What I am interested in, however, is the bringing of moving picture producers to Canada who desire to secure new locations, new scenic backgrounds for moving picture dramas and the gaining of the benefit of having pictures made in the British Empire."

"Charley's Aunt" Plays Return Date Brockville

Fred McLennan, manager of the Brock Theatre, Brockville, Ontario, recently presented a repeat engagement of "Charley's Aunt" for two days, the previous occasion on which the feature had been shown at the Brock Theatre being less than five months before. The return run was even more successful than the first presentation—which is going some for a city of 10,000 people.

Fred Crosbie Exploiting "Phantom of Opera" Through Western Canada

Fred W. Crosbie, one of the brightest of the film salesmen in Western Canada, has been appointed exploitation manager for Universal in Western Canada, and has been doing good service in promoting "The Phantom of the Opera," which has been doing remarkable business in western centres. For two weeks the Lyceum Theatre, Winnipeg, stood customers out while the picture was there, and in Saskatoon the picture broke all records. It has been universally admired in the West.

At the Ottawa, Ontario, Municipal elections on December 7, P. J. Nolan, owner of the Rex Theatre, Ottawa, was again defeated for the local Board of Control by a narrow margin. Mr. Nolan has served as an alderman of Ottawa for several years and decided to try for the higher office both last year and for 1926, making a good showing but not sufficient to secure election.

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Canada Stronghold of Independence States Joseph M. Seider

The Motion Picture Theatre Owners of America are appreciative of the opportunity to reach the Theatre Owners of Canada with their Greetings through the columns of the Canadian Moving Picture Digest. We appreciate the courtesy of its editor, Ray Lewis, a strong exponent for the cause of Independence. Nearing the close of this hectic year in the motion picture Industry, reflection cannot help but bring out the realization that Canada is a stronghold of this great cause. We adjure you, Theatre Owners of Canada, to hold steadfast to this cause and "carry on" for your salvation and the safeguard of your hard earned investments.

We wish you a Happy New Year. A year of Prosperity and a year free from the anxiety and fear that is in your hearts, because of the encroachments of some Producers whom you have supported all year.

We pray, that with the entry of the New Year, that the Independent producers will appreciate that their future is involved with the future of you Theatre Owners; that they will work shoulder to shoulder with you so that both can and may enjoy the prosperity that you are entitled to, if for no other reason than because of the hardship and sufferings you have already experienced.

J. M. SEIDER,
Business Manager,
Motion Picture Theatre Owners of America

Greetings from F. B. O.

Through The Digest, we extend to all exhibitors in Canada our heartiest wishes for a very Merry Christmas.

The year about to close has been one of steady progress for our company. Progress which would have been impossible without the wonderful co-operation we received from our customers. So it is with the spirit of real thankfulness, that we express the hope that the New Year may be a year of Joy and Prosperity for you all.

Film Booking Offices of Canada Limited,
P. C. TAYLOR,
General Manager.

W. A. Sault Stationed at St. John

Mr. Wallace A. Sault has been appointed Branch Manager for Canadian Universal at St. John, N.B., and took up his duties immediately succeeding Mr. Joe Lieberman who has been in St. John for some time. Mr. Sault is well known both in Calgary and Toronto, and is a film man of much experience, having previously represented Select in Calgary; Mutual, Toronto and Montreal; Triangle, Toronto; General Films, Toronto and George Cline, Toronto.

English-Made Projectors Distributed in Canada

The Ross Moving Picture Projector which is made in England, is now being distributed in the United States and Canada, according to an announcement by A. J. Ames, managing director of the company. The Ross lens, which has been installed in many theatres of the United States and Canada in recent weeks, the latest being the State Theatre in Chicago, is handled by the same company.

Princess Portage La Prairie Destroyed by Fire

The Princess motion picture theatre in Portage la Prairie, Man., was destroyed by fire, Dec. 12, with a loss of $20,000, with insurance of $13,000. It started from a fresh fire built in the furnace at 6 p.m. before the night audience had arrived. It was discovered by the manager, Mr. Webb. Mr. Steinmann bought the property last year.

Ten Piece Orchestra Extra Movie Feature Replaces Vaudeville

A big 10-piece orchestra and an extra moving picture feature now take the place of five acts of vaudeville at the Capital Theatre, Ottawa, Ontario. Manager P. Kehayes has placed the musical band on the stage of the theatre in a new scenic setting and double feature bills are now the vogue, programmes being changed weekly.

New York Papers Praise Universal "Phantom of the Opera"

With few exceptions, the New York newspaper critics were highly enthusiastic over "The Phantom of the Opera." They hailed it as an unusual screen achievement. Not only the scenic effects, but the acting, the direction and the dramatic force of the picture appealed to them.

Louella O. Parsons, of the New York American, said: "One cannot but compliment Carl Laemmle on the magnificence of his production. Just as the whole town rushed to see Lon Chaney in "The Hunchback of Notre Dame' so will New York show an interest in its sequel."

F. Mordaunt Hall, in the New York Times, said: "'The Phantom of the Opera' is an ultra fantastic melodrama, an ambitious production in which there is much to marvel at in the scenic effects. It will strike popular fancy and the stage settings will appeal to everybody."

Mildred Spain in the Daily News, said: "Much praise should be given for the glittering replica of the Opera House of Paris, the lavish staging of the ballets, the atmosphere attendant on the life of the opera and the colored sequences during the bal masque. The entire picture is carried off on the grand scale. The direction seems to us a right smart piece of work. The story is all there and the appearance of Erik, the Phantom, is cleverly timed. I would certainly put 'The Phantom of the Opera' on my movie calling list. It's one of those bigger and better movies."

Others were equally lavish in their praise.

MRS. BLOOM
Academy Theatre - - - Toronto
Extends Holiday Greetings to all her friends.
"I am a member of the M. P. T. O. because I believe in the right of every man and woman to conduct their business without interference."

Holiday Greetings and Best Wishes
"I am a member of the M. P. T. O. because I have a respect for what I represent as an exhibitor in this Industry."
GEORGE LESTER
King Theatre - - - - Toronto

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A Merry Christmas
to all Independents.
J. C. BRADY
Madison Theatre - Toronto
"I am a member of the M. P. T. O. because I believe in exhibitors' organization."

J. C. COHEN
Classic & Duchess Theatres
Says: "Here's my good wishes for a Merry Christmas. I am a member of the M. P. T. O. because I have brains enough to realize when I am well off."

"I am a member of the M. P. T. O. because I believe in being of service."
Holiday Greetings
from
HARRY ALEXANDER
Park Theatre - - - Toronto

Metropolitan Winnipeg Leased By Famous Players

The Metropolitan, built in Winnipeg by the Allen Enterprises seven years ago at a cost of $500,000, and leased recently from the creditors by the Famous Players, has gone back to pictures for a time after a few months of vaudeville and picture policy. H. M. Thomas has gone to Toronto to discuss with the directors the future of this beautiful theatre.

Ottawa Boys' Club Install Acme Machine Exhibitors Take Notice

The Board of Directors of the Ottawa Boys' Club, 79 Laurier Avenue West, Ottawa, Ontario, has purchased an Acme moving picture projection machine for club purposes and arrangements have been made for the holding of weekly moving picture shows in the club hall on Saturday evenings. Mr. Bradford, representing the Acme people, installed the new machine and operated it for the first show at which there was an attendance of 250 boys. Film subjects are being booked from the Ontario Government at Toronto as well as the Canadian bureau at Ottawa. Vincent Kealey and Robert Radley are the projectionists in charge of the new club feature, which has attracted some notice from local exhibitors.

RESOLUTIONS UNANIMOUSLY ADOPTED AT THE SECOND ANNUAL MEETING of the INDEPENDENT MOTION PICTURE ASSOCIATION OF AMERICA

Held in New York City, December 11, 1925.

RESOLVED, that the Independent Motion Picture Association of America express to the Independent distributors and exhibitors in Great Britain, France, Germany, Australia, the Dominion of Canada, its thanks and appreciation for the cordial support heretofore extended to Independent producers and Independently produced pictures; and, be it further

RESOLVED, that the Independent Motion Picture Association of America urges the distributors and exhibitors to maintain their steadfast Independence so splendidly shown, and hereby pledges all of its members to co-operate to their fullest possible extent with such Independent distributors and exhibitors to the end that the freedom to trade in the Motion Picture Industry may be maintained; and, be it further

RESOLVED, that Independent exhibitors throughout the United States and Canada and their various associations be urged to the utmost of their capacity to keep open the avenues of trade to the end that Independent producers and Independent distributors of motion pictures may continue in their respective businesses, and furnish to all Independent exhibitors an adequate and meritorious source of supply and that every effort to effect monopolistic control of our Industry may be prevented.

In the operation of the Bureau of Trade and Commerce the members of this association, through the Bureau's bulletin, by word of mouth, and through various other mediums of publicity were put on the map as Trademarks in our Industry. The above resolution is a good one if these Independents register as good as they sound. My sincere wish is that they may prove the Independent back-bone of the Industry, but back-bones are made with "MARROW" and not with WISHES. MEANWHILE, WE IN CANADA ARE WAITING FOR THE PRODUCT OF THIS ASSOCIATION TO BE DISTRIBUTED IN CANADA THROUGH INDEPENDENT EXCHANGES. So far only a minimum percentage of their product is released; and I regret to say that last year a Trust exchange had "the pickings."

F. B. O. Executives And Division Managers Convene in Chicago

A meeting of the F.B.O. executives and division managers was held last week at the Congress Hotel in Chicago, at which general production plans and production plans for F. B. O.'s 1926-27 program were laid out, and the spring sales campaign discussed.

J. I. Schnitzer, vice-president in charge of production, Colvin W. Brown, vice-president in charge of distribution, Lee Marcus, sales manager, Cleve Adams, Chicago division manager, M. J. Weisfeldt, division manager, Minneapolis, C. E. Penrod, division manager, Indianapolis, and J. J. Sampson, branch manager at Chicago, attended the meeting.

At its conclusion, vice-president Schnitzer left for a four to five month trip to the Coast Studios of the company, where with B. P. Fineman, production manager, he will start lining up the new program immediately.

Union Employees Strike At Majestic, Ottawa

Five union employees of the Majestic Theatre, Ottawa, Ontario, went on strike recently as a result of a dispute over wages and the employment of non-union men by Froman & Petigorsky, the proprietors of the theatre, of which Harold Vance is the Manager. The trouble began two weeks previously when W. Graham, stage manager, and G. E. Groves, moving picture operator, ceased work, claiming that wages were overdue. Oscar Petigorsky, one of the proprietors, denied this statement and declared that the employees had objected to the employment of non-union men. Mr. Petigorsky also claimed that the theatre could not afford to pay the high union wages and that he was glad that the strike had materialized. Instead of $43.00 per week he was paying his stage manager $15.00 per week, and in place of the $40.00 per week for the moving picture operator, he was now paying $20.00 per week for a non-union man.

The striking musicians, who walked out of the theatre, took up the matter with the Ottawa Allied Trades and Labor Association. The proprietors of the Majestic, on the other hand, promised to make an issue of the strike. The theatre is continuing without interruption.

George Graham Opens New Classic Winnipeg

One of the finest first run neighborhood houses in Winnipeg is the Classic, completed Dec. 1 by George Graham, the independent exhibitor, and was opened by pleasing ceremonies. It is doing a large business at this time.

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Snappy Debate on Censor British Columbia Legislature

Suggestions that moving picture censorship be abandoned; that it be redoubled, that the provinces unite to save the costs of nine separate censorships in Canada, featured a snappy debate recently in the British Columbia legislature. G. A. Walkem, one of the members, favored strongly one censorship for Canada, as a measure of economy, and Attorney General Manson said he was favorable to the idea as far as it could be made practicable; but he disagreed with the suggestion that censorship was probably not necessary at all. Mr. Manson pointed out that occasionally a good picture of some British Columbia industry could be filmed that would be shown all over the world, advertising the province and its resources, and insisted on the passing of $1,500 for educational pictures.

Greetings from Vital

Vital Exchanges of Canada Limited

Extend to all its friends very best wishes for

A Merry Christmas and a Happy and Prosperous New Year.

R. J. Romney, President.

J. A. Kirkpatrick, Montreal.

I. H. Allen, Winnipeg & Vancouver.

Bill Melody, Toronto.

P.S: To ensure a prosperous 1926 buy and cash in on Vital Pictures. *They are Vital.*

Merry Christmas to all our friends, our enemies can find their own well-wishers.

"I am a member of the M. P. T. O. because we cannot feel secure in our investments without organization."

SAM BLOOM — SAM FINE

Mavety, Christie, La Plaza, Rivoli and Danforth Theatres - - Toronto

The merriest kind of a Christmas is my greeting to you.

"I am a member of the M. P. T. O. because my Independence needs insurance."

ROY O'CONNOR

Prince of Wales Theatre - Toronto

"We are members of the M.P.T.O. because in "union there is strength."

C. & H. ROTENBERG

Chateau and Pickford Theatres Toronto

"I am a member of the M. P. T. O. because I am a "live wire" and I don't care who knows it."

S. LESTER

Doric Theatre - - - Toronto

To the Exhibitors of Ontario, Western Canada and St. John, N.B., I extend

Christmas Greetings and Best Wishes for a Happy New Year.

W. A. SAULT, Universal - ST. JOHN, N.B.

WINNIPEG PICTURES

By J. J. CONKLIN

The first run houses of Winnipeg have had varying runs of luck in the matter of pictures. Harold Lloyd's went over big at the Capitol, capacity business might be said was done at the big house which seats 2300. Gloria Swanson in "Stage Struck" and Mary Pickford in "Little Annie Rooney" did not do so well, although the night business was large, the matinees being very disappointing. Both are excellent productions and show the actresses doing remarkably good work, with fine direction. Rudolph Valentino in "Cobra" is drawing good business but not capacity. Are these three stars losing their hold on western audiences?

In contrast to these is "The Merry Widow" which for two weeks did capacity business at the Lyceum which seats 1150 people. Right up to the closing night the S. R. O. sign was out. This was followed by "Phantom of the Opera" which did capacity for the first week and very large business the second week, a production which was the acme of the advancing artistry of the screen. "The King on Main Street" followed and was greatly admired and is doing a large business.

"Greed" at the Garrick, which seats some 1000, did capacity business and was a tribute to the genius of the director, Von Stroheim. For the story and its presentation was rather morbid.

"Flower of the Night" with Pola Negri, was an excellent programme picture at the Metropolitan; so was "Shore Leave" starring Richard Barthelmess, and "The Midshipman," a propaganda production for the U. S. Navy, excellently done.

Winnipeg has many picture houses and the big first run houses are up against the policy of the exchanges that about one month later, after a first run, all the large productions are shown at neighborhood houses at half the price, and as there are many of this class of theatres, many patrons wait for the coming of the picture to their district theatre. "The Merry Widow" was shown at Starland at half the price charged at the Lyceum one week after its showings down town and drew capacity for one week. Both these houses are owned by Canadian Universal.

The Province, managed by Helmer Jernberg, the first run house for all Tom Mix productions and other western thrillers, is doing a large business this season. The Orpheum Theatre, where first run vaudeville is shown in Winnipeg, is also being commended for the fine line of pictures they are selecting to round out their programmes.

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"The Searchlight"

PETE HARRISON in his editorial of December 26th, elucidates in fine style on Famous press books anent their product. In pointing out the big salaries of officials, some who are relatives and others who are related through an affinity of being able to navigate their conscience on the same plane as those "in the blood relationship," emphasizes the necessity which urges Paramount to elaborate press display. Pictorial Art promises, pictures which look successful on paper, but which as "Pete" states are probably as likely to be as Famous as box-office "flops" as the other pictorially presented "flops" of the past and present season. Among the notable "flops" Pete mentions, are the following: "New Lives for Old" — "The Swan" — "Sackcloth and Scarlet" — "The Charmer" (Negri Film) — "Adventure" — "Code of the West" — Madame San Gene" (Swanson Flop) — "The Crowded Hour" — "The Night Club" — "The Spaniard" — "Any Woman" — "The Little French Girl" — "Are Parents People?" — "Eve's Secret" — "Lost—A Wife" — "Rugged Water" — "Wild-Wild Susan" (Oh, How Wild) — "Wild Horse Mesa" — "In The Name of Love" — "The Man Who Found Himself" (and lost the exhibitors) — "The Golden Princess" — "A Son of His Father" — "Contraband" — "Lovers in Quarantine" — "The Manicure Girl" — "Flower of the Night" (Negri) — "The Best People" — "Seven Keys to Baldpate (re-make) — "New Brooms" — "The Ancient Highway" — "Lord Jim" and the most colossal "flops" "The Wanderer" which is nothing but a sex orgy, and "Beggar on Horseback." (If you have missed any, Pete, you will find them in the famous Junk-pile of "The Spotlight.")

* * * *

In the last issue of The Digest we gave our esteemed friend, Mr. McMullan, a wrong initial. The thought that this splendid exhibitor had to lose his theatre to the Famous crowd is enough to make anyone get twisted in their alphabet. If Zukor had not got in on the last letter of the alphabet, if he had missed that "Z," where would this Industry be? Apropos of Mr. McMullan the theatre that he helped to pay the rent for, and which Famous had under lease and kept dark was The Regent and not The Star as previously reported.

* * * *

Mr. George Balsdon is now associated with Vital Exchanges. He recently visited Canada in the capacity of general surveyor.

* * * *

A recent compilation of the number of theatres exhibiting pictures in the U. S. gave the number of 20,189 with annual paid admissions of over seven hundred millions, a weekly attendance estimated at fifty-five millions throughout U. S., and New York's average weekly attendance estimated at 4,500,000. No wonder Zukor said, "Control the Industry through its revenue, the box-office."

* * * *

James R. Grainger is reported as having said that William Fox would have one or more first run theatres in every important key city in the country. All we need in Canada is an Independent company with "guts" and capital enough to have a first-run in Toronto-Montreal-Winnipeg." It would be terribly hard on N. L. who would have to learn a new slogan other than "Take it or leave it."

The quota defeat in England by about seventy votes is not a defeat for the British Film Industry but a victory. It revealed how strong was the feeling in England that protection was necessary; and do not overlook the fact that "some lobbying" must have been in order to have established the seventy.

* * * *

The Kinematograph has an interesting editorial called "The American Danger" and "The Exhibitor's Insurance Policy." We quote from it as follows: "Differences of opinion as to the best method by which the British production Industry may be put on its feet again should not obscure the absolute necessity, in face of recent American developments, of re-establishing it and of putting Independent distribution also on a permanent and secure basis in this country. There is no time to lose. Marcus Loew, who made a mouthful of Goldwyn only eighteen months ago, is making another bite at United Artists. *Lock-jaw resulted and he could not bite.* Famous Lasky and First National are on altogether too friendly terms for the health of exhibitors either in America or in the U. K. *England does not realize that First National was part of the Balaban & Katz-Famous merger, they should come to America, take a look at Canada and see how close to Famous First National is.* Zukor and Loew—or the Wall Street power which pulls the strings of both can come to terms any breakfast time." *When the exhibitor is to be the worm, these birds get him before breakfast.*

"That means one big Film Trust; it means tied theatres, and it means extinction, or a still more humiliating subservience, to the Independent exhibitor in this country unless he has kept the Independent distributor in a strong position. American exhibitors have provided a useful precedent for those of this country. At Milwaukee convention they inaugurated a Play Date Bureau, the principle of which is the definite reservation of a percentage of dates for Independent product. They are acting up to that policy, not all of them, perhaps, but so many that all over the States one can find big stretches of territory in which the Independents get a definite 25 percent of the bookings and in which the Big Three have to get their business on a single picture basis. If American exhibitors can do that, the British exhibitor can do better. The way of safety lies in the creation of a good-will for the theatre rather than for the films shown. The good-will of the Stoll Theatre, at any time these next five years, will certainly be worth a great deal more than that of any of the "Paramount," "Metro" or "First National" houses with which the country is already studded. Yet every exhibitor can create a "house of good-will" which will be proof against the withdrawal of any or all the famous "brands" just mentioned, by refraining from giving any brand the monopoly of his screen." *The italics are ours. Again we assume the prophetic mantle. The man who is writing these Independent articles will, if the Kinematograph is approached diplomatically, be obliged to send in his resignation. .Such common-sense Independent propaganda must not be given a publicity medium of expression, will argue the Trust, or if the Kinematograph continues Independent as far as its editorial policy is concerned it will soon discover that the Famous Brands mentioned will withdraw their Almighty Dollar, for they have mistaken the motto on the American dollar which reads: "In God We Trust," believing that since Man has placed His Name on the Dollar, the Dollar replaces Him as God. —ED.*

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---

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Jan 26R

CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 35. TORONTO, CANADA January 2nd, 1926

Watch and Wait for

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By far Mrs. Wallace Reid's Greatest Success.

Watch for

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The Picture that will make Canadian Screen History.

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I. H. ALLEN
302 Film Exchange Bldg., Winnipeg

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE DANGER SIGNAL"

(States Rights) A most thrilling melodrama of railroad life with a new twist to the story, and one of the most hair-raising climaxes screened for a long time past. Twin baby boys are separated in infancy; one is taken by the widowed mother's father-in-law, a railroad president. Twenty-six years pass, neither of the boys having heard of the other's existence. The one brought up by the grandfather is a selfish, lazy youth; while the one guided by his mother's loving care is a fine upstanding chap—a typical movie "poor but honest" hero. Of course the fiancee of the spoiled boy falls in love with the humble lad who is an engineer. There are fights, mail thieves, train wrecks, culminating in a motorcycle race with a train speeding to certain ruin with a dead convict at the throttle.

Jane Novak is the gentle mother, and does splendidly, excepting for the fact that as the older woman her make-up is scarcely convincing. Gaston Glass is good as the pampered son, and Robert Gordon is in the frame as the hero. Dorothy Revier makes a ravishingly beautiful heroine, while the entire production measures up to the very best of Independent melodramas.

* * * *

CLASS B

"TRACKED IN THE SNOW COUNTRY"

(Warners) Here is still another "dog" picture with the usual locale—the land of snow. The star this time is Rin Tin Tin, that talented German police dog who, with Strongheart, shares the honor of being the leading matinee idol of dogdom. He shows himself, as always, a most capable actor; but there is almost too much of him, and too little of the humans in the story. It is the usual story of unjust suspicion, but this time it is directed toward the dog who is suspected of murdering his master. The dog is a wolf dog and returns to his kind, but eventually tracks out the real murderer in most thrilling and realistic manner. June Marlowe, who seems a fixture in this dog's pictures, is a charming heroine, David Butler a stalwart hero, and Mitchell Lewis is his own familiar Canuck "heavies." They have comparatively little to do, since the story is all dog. A good action picture, a little long. The better neighborhood houses or big houses should look it over well before according it a prominent place on their bills.

* * * *

CLASS B

"THE UNHOLY THREE"

(Metro-Goldwyn) quite the best crook or underworld photoplay ever made; and also one of the most absorbing bits of entertainment ever flashed on the silver sheet. Ted Browning, the director, has done a masterly piece of work, never once sounding a false note. The chief actors, too, deserve only encomiums of praise. Lon Chaney, as Echo, a ventriloquist in a side show, who is also a crook, is simply marvelous. He achieves all of his points without resorting to hideous or grotesque make up. He is unbelievably good as an old woman, Mother O'Grady—the character he assumes to better cover up his criminal doings. The other of "The Unholy Three," Victor McLaglen, as a brutal "strong man" and Harry Earles as a dwarf, who poses also as Mother O'Grady's baby grandchild, are perfect in the picture and are most convincing. Scarcely behind Lon Chaney in the force of her portrayal is Mae Busch, who plays the pickpocket sweetheart of Chaney—She never overacts and yet scores each point with great force. Surely this competent little trouper is worth a regiment of doll-faced cuties such as we are wont to have foisted on us as leading ladies. Her emotional scenes in the latter part of the story, after she has learned what clean love and a good man are, are tremendous in their effect and their appeal. Matt Moore is fine in the rather thankless part of an "Innocent" who Mae Busch learns to love. All of the smaller character bits are gems, each one fitting into its proper place in the structure of the story.

The freaks, ventriloquist, dwarf, giant, with their pickpocket pal, lose their jobs as the result of a riot occasioned by the bad temper of the dwarf who kicks a child in the face. The "master mind," Chaney, evolves the scheme which they follow. As Mother O'Grady, he runs a bird shop with Moore as his innocent assistant. He sells voiceless parrots to wealthy people, fooling them with his ventriloquism. When the buyers find that the birds won't talk they send for him. He takes the "baby" with him in his carriage, and thus is able to "pull off" some smooth robberies. Their plans are finally upset through a murder stupidly committed by the "giant." They fasten the guilt on the innocent Moore, he is tried and at the moment of conviction is saved by Chaney whose love for Mae Busch is so genuine that he sacrifices it to insure her happiness. This brief resume does not in anyway do justice to the very extraordinary story, which is most unique in its originality.

With this combination of unusual story, perfect direction, and absolutely inspired acting on the part of the actors, this reviewer has no hesitation in stating that this will prove to be one of the greatest successes of the season.

* * * *

CLASS B

"KIVALINA OF THE ICE FIELDS"

(Pathe) A real outstanding novelty. A record of life and adventure in the Frozen North, which possesses not only instructive qualities, but which has genuine dramatic values.

An Eskimo love story runs through the truly marvelous scenes of perpetual ice, Arctic storms, reindeer roundups and other absolutely unique adventures, and while not as warm as our own "sheik" romances (how could it be in a temperature like that?) still it possesses interest by reason of its novelty and its realism. A young Eskimo hunter is in love, and to be able to secure the girl of his choice must pay off a debt owed by his dead father. This he does by killing forty seals single handed, and finally paying as interest to an old Eskimo skinflint a silver fox, an animal so rare as to have been seldom seen by an Eskimo native.

In addition to the hunting scenes with harpooning of whales, seals, walruses, all of which are intensely interesting and exciting, there are some startlingly beautiful scenes of the Aurora Borealis (The Northern Lights) in natural colors. A remarkable novelty such as appears only once in two or three years.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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THE CANADIAN MOVING PICTURE DIGEST — INDEPENDENT * AND * PROGRESSIVE — CANADIAN PRODUCTS — TRADE WEEKLY MAGAZINE

ESTABLISHED 1915 FOR EXHIBITORS

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. . 1926 . .

"THE GOLDEN RULE" address, delivered by James Beatty for Will Hays at Columbus, Ohio, during the recent M. P. T. O. A. convention, should be printed and copies of it given to every distributing and producing unit, starting with the president and covering every employee and associate. Exhibitors could also read it for an inspiration. As a New Year's resolution the Hays' organization could not find a better.

The order of "Live and Let Live," carried to the Utopian degree advocated by Mr. Hays in introducing *"Live and Help to Live"* would eliminate the necessity for Arbitration Boards, since everything being "fair and on the level" there would be no developments to arbitrate.

"The Golden Rule" would eliminate Federal Trade Commission investigations and actions, there would be no Restraint of Trade, nor the cry of extermination which has developed into a mighty chorus from exhibitors and producers.

I have often wondered whether the misdemeanors committed by The Trust have been occasioned by a lack of ideals upon which to conduct its business. I am happy to discover through Mr. Hays' "Golden Rule" speech that "the Right" is known and understandable.

"The Golden Rule should be written in red at the top of every contract, and it would be the most valuable clause in it. It is a clause that must be obeyed. It is non-cancellable. It is the law of justice and humanity as well as the greatest of economic laws. You can't evade it. You can't appeal it. You obey it or you suffer. To live and let live is not enough, we must live and help live." I feel that if Mr. Hays can educate his organization to suit the action to these quoted words of his, this Industry will have occasion to be grateful for his association with it.

"The Golden Rule" is well-known to "The Digest," as is every principle advocated in Mr. Hays' address. "The Digest" has been strong enough to live these principles and greets the New Year with a greater faith in the Invincibility of "The Golden Rule."

"Use some time to be alone, salute thyself, see what thy soul doth wear." Each Man owes this much of his time to himself. Let us take pause in pursuing the business of living to examine our instincts, our conduct, to place them in comparison with the principles which we know form the religious impulses of the world. Are we animals or are we Men? What separates Man from the animal species? *It is Man's consciousness of a "divinity which shapes our ends, rough hew them as we may."* Without this consciousness guiding us, we are less than animals, for even they have a code of honour which they must obey, failing in which they are destroyed by this law which they instinctively follow.

In the turmoil, travail and chaos of this age in which we live, the consciousness of Right Living is manifesting itself, for with the elimination of False Gods of Worship, Man has been obliged to release the God within himself; and in this release, spiritualizes the process of living.

We approach a business era of illumination. Economy, efficiency, perfection will be found to harmoniously function for profit when "The Golden Rule" is radically adopted. What we present on our screens reveals us for what we are, what we will present will reveal our development. Evolution, progress, fulfillment belong to the process of construction, we will present a "constructive Industry" according to the degree of our righteousness. Let each of us take a good look at ourselves, stand uncovered, discover what is this prize in life we are struggling to attain, what we must pay to attain the prize; and figure out if it is worth-while.

To degenerate is to break the law of life, he who degenerates, or degrades his good impulses, crucifies his Lord, kills his God, and his God will hold him responsible for the betrayal. God be with us, of us; and express us in our endeavors, is our wish for you and for ourself this New Year.

—RAY LEWIS.

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"1001 Nights" Produced in Paris Resounding Praises From Press

Vital Exchanges Releasing Georgeous French Production Produced by Societe Des Film Albatros.

AMONG the attractive features offered by Vital Exchanges for distribution in Canada, perhaps none is as gorgeous from a spectacular angle as "The Thousand and One Nights" produced by Societe des Films Alabatros and brought to America by the Davis Distributing Division, Inc.

Mlle. Kovanko, who appears as the princess Gul-y-Hanur, the heroine of the story, is heralded as the "French Mary Pickford."

The producing of the picture involved many hazardous expediencies, scenes being taken in Egypt, Algiers, Paris by the co-operative artists inspired in their flight from the Red Terror in Moscow to produce a picture which should be truly representative of the Art of the Screen.

The Le Figaro, Paris, comments upon "Tales of a 1001 Nights" is as follows:

"A most interesting film 'The Tales of a Thousand and One Nights.' The credit of this work falls to Mons. Troujansky who has known how to throw into all of the scenes of this beauteous picture the true character, the spirit and the atmosphere of the tales of Scheherazade. A beautiful artistic effort which puts on the screen for the first time the gorgeous splendor of the scenes of this 'The Tales of a Thousand and One Nights.'"

The review of "La Liberte," Paris, is even more flattering.

"Another great film 'The Tales of a Thousand and One Nights' which appears destined to turn out a resounding success. A work of great intrinsic value and magnificent appearance not only through its sumptuous luxury but on account of the supreme artistic effect, the credit for which falls to Mons. Tourjansky whose powerful staging is highly imaginative and of the most delicate conception. Mlle. Nathalie Kovanko is a Sultana of rarest beauty, Mons. Rimsky, a Prince with strong appeal. The decorations, the grouping, the light effects and the technique of the photography are truly marvels. This film gives us one of the most grandiose works of marvellous beauty that has ever put on the screen."

Thomson Pictures to be Produced Into Bigger Than Even Features

Popularity of F. B. O.'s Western Star Urges Company Into Elaborate Details and Settings.

STARTING with "The Tough Guy," Fred Thomson's forthcoming Western feature, shortly to be released by F. B. O., the Thomson attractions will be made on an even bigger scale than in the past, according to advices from J. I. Schnitzer, vice-president of F. B. O. in charge of production, now at the coast studios of the company.

So swiftly has Thomson risen to the heights as a box office star and so insistent has been the demand from exhibitors for his well-made attractions, that F. B. O. has decided to increase the production budget for all future productions in which the big Western hero is to be starred, along with his famous horse, Silver King. No expense whatever is to be spared in making each succeeding Thomson attraction bigger and better than its predecessor.

Under the supervision of Milton Gardner, production manager for Thomson, writers are at work on stories for future Thomson productions. Thomson, too, is taking a direct and active interest in the preparation of all his stories for the screen, carefully analyzing every angle of the script and introducing at all times the showmanship angle for the benefit of the exhibitor.

Laurier Theatre Loaned For Christmas Treat

The Laurier Theatre, the leading moving picture house in Hull, Quebec, was used by the Hull Kiwanis Club on December 23 for a Christmas Treat for underprivileged children of the city, the chairman in charge being Joe Moussette, Governor of the Hull Jail. The theatre was loaned by Donat Paquin, proprietor of the cinema, for the occasion.

Sporting Events Featured In "Fighting Hearts"

SPORTING events will play an important part in F. B. O.'s new two-reel series "Fighting Hearts," by Sam Hellman, just lanuched at the West coast studios of the company.

In the first episode a football game will be a feature. Other episodes will show rowing, cricket, golf, athletic meets, baseball, basketball, etc. Alberta Vaughn will be a newspaper woman.

This form of entertainment has a distinct appeal to all classes of people and especially to youth. The contests are used both for dramatic action and comedy, with Al Cooke and Kit Guard supplying the latter elements.

Alberta Vaughn will again be starred by F. B. O. in "Fighting Hearts." Larry Kent will also be in the cast. It will mark Miss Vaughn's farewell to two-reel subjects, as she has recently signed a contract with F. B. O. which elevates her to the position of full-fledged feature production star.

Fay Wray of Alberta Selected "Baby Star"

Fay Wray, of Cardston, Alberta, sojourning in southern California, was one of the 13 attractive young misses of the screen to be included in the "baby stars of 1926," according to an announcement made in Hollywood. Every year the Association of Moving Picture Men select a dozen or more of the most promising leading women of the screen who are just breaking in. The fortunate actresses this year were selected from probably the most scattered sections of the continent, ranging from Alberta on the north to Mexico on the south, and from Brooklyn on the east to Colorado on the west.

Some weeks ago Raymond Peck was quoted as stating that he was in favor of the quota plan which is being whipped into practical shape in England. Recently Mr. Peck had a conference with Col. John A. Cooper, representing the Hays' Organization in Canada and is quoted as saying that he is not in favor of the idea. Why not, Raymond? What's good enough for England is good enough for us. Besides it is about time that a few British pictures were seen on British screens. Under the present system of distribution English capital is not interested in directing its efforts towards the production of British pictures because the British picture has had to fight for distribution on the American continent. With the quota guarantee, English capital will be induced to speculate, it will not be a case of "long shots" entirely.

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"The Great White Silence" and "Nell Gwyn" for America

British National Pictures to Arrange Through George T. Eaton And J. D. Williams Distribution of British Pictures in America.

GEORGE T. EATON, Chairman of British National Pictures, announces that his Company has purchased, as a studio site, the Oaklands estate, Boreham Woods, Herts.

This estate which is 40 acres in area and is close to Elstree Station, has been selected after inspection of many other possible sites, because of its nearness to London, where the materials of film production are most readily available, and because the Meteorological office has reported most favourably upon its uniform freedom from fogs.

British National Pictures are to build eight large studios on the Oaklands site, and have already placed a contract for the erection of the first two of these studios with the famous Glasgow firm of steel construction engineers, Messrs. Fredk. Braby & Co. Ltd.

These two studios, each 300 feet long, 100 feet wide and 45 feet high, will not only be the first modern studios built as the result of the determination of the British people to see British films on British screens; but will also be by far the largest studios in the world embodying all the latest technical developments in studio construction and equipment.

Messrs. Braby & Co. Ltd., are under obligation to complete these studios in sixteen weeks from January 1st, 1926. It is therefore anticipated that it will be possible to begin film production at Oaklands by June 1st.

In the meantime British National Pictures Ltd., have acquired a controlling interest in the Herbert Wilcox picture "Nell Gwyn."

Mr. George T. Eaton and Mr. J. D. Williams will visit America within the next few weeks to make arrangements for the distribution in the United States of "Nell Gwyn" and of H. G. Pontings picture of Scott's last Antarctic Expedition "The Great White Silence."

Mr. Eaton and Mr. Williams will also take to America a number of stories they have selected as suitable for production and will discuss these with a number of British Film Directors and British Film players who are now in America, and who have already expressed their eagerness to return to work in this country. They hope to secure for British National Pictures Ltd., the services of several such film directors and players and to initiate a movement which will shortly restore to this country The Lost Legion of British directors and stars now working in America, in addition to utilising the services of directors and stars in this country.

Mr. Eaton and Mr. Williams will also make arrangements for the general distribution in America of the films to be made by British National Pictures and of such other British films as they may acquire.

"Getting Away With Murder"

UNITED AMUSEMENT of Quebec, affiliated with Famous-Players Canadian Corporation about a year ago, took over the Mount Royal Theatre, Montreal, formerly operated by its owner Mr. Sperdakos, WHO GAVE UP THE GHOST BECAUSE HE COULD NOT SECURE HIMSELF ON PICTURES.

In Verdun, Quebec, there are two theatres, the Park and the Palace, good-looking houses. Mr. Dunning of the Park, operated by Standard Amusement Company opened the theatre about twelve years ago. It appears that the United Amusement or shall we call it Famous-Players since Mr. Nathanson and Mr. Bickel are both on the Board of Directors ,desire to open a theatre in Verdun, diagonally across the street from the Park. The theatre is advertised to cost $200,000. The Park is assessed at about $125,000.

If the Famous-Players are desirous of giving people the impression that they are endeavoring to trustify the picture Industry of Canada, they are succeeding by building theatres on Independent theatre owner's door-steps.

Across Canada comes a volume of protests. The Famous-Players are expanding at the expense of Independent theatre owners, who gradually are being squeezed out.

Many towns and cities could be cited in which Famous have the control of all the theatres in that town. Some operating, some dark. If the government should decide to investigate, there is plenty of evidence of monopoly to be found. Meanwhile, the council of Verdun are considering the advisability of granting a permit to Famous for a new theatre when it means the extermination of the other two. For what chance will these theatres have with Famous' control of product through its producer affiliations and their sixty and ninety days protection on the other product available? Is this considered fair competition? A producer-distributor-exhibitor theatre against a theatre which has to go to the market for its product. A producer-distributor-exhibitor theatre that has the power with its control of product to cheapen its prices and "freeze" its competitors out?

The Council of Verdun does well to consider the appeal of the Independents. It is about time that The Trust learned that it cannot "get away with murder." Enterprise and progress in a city are dependent upon the protection a city gives to existing enterprises. A permit for constructive purposes should not involve the destruction of other enterprises. Enterprises assume responsibilities, it is the duty of the city in which they operate to co-operate within its power for the safe-guarding of all those who are financially interested, directly and indirectly in existing enterprises; and to thoroughly investigate a situation such as has developed at Verdun. The stampede in theatre-building continues. No regard for the fact that the zones, in which the building of theatres continue, cannot now see a profit, they are over-seated. But as long as shareholders are "Mutts," and permit their money to be spent regardless of the risks involved, theatres will continue to be built recklessly. I consider the construction of a theatre in an over-seated territory as a risk unwarranted. I consider the policy which directs the construction of a theatre in an over-seated zone as destructive and malicious and that the urge is to drive the other exhibitor out of business. If you will take a survey of the situation you will find that building theatres on another theatre's doorstep is indulged in by The Trust Interests almost exclusively. However, the council of Verdun is to be congratulated on the vision and fair play spirit which they express in considering the protection of their present tax-payers before granting a new theatre permit.

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Brenkert Spot Flood Lamps

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"The Last Edition"
"The Midnight Flyer"
"Flaming Waters"

Prints of these Special Productions are now available for screening.

Look and Book at Your Nearest Exchange!

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Trade with F.B.O. and prosper

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 36. TORONTO, CANADA January 9th, 1926

Vital Exchanges of Canada Limited

VITAL

Is Making Everyone Sit Up and Take Notice

Just Watch the Snappy Fronts of Theatres Using

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Better Still---

Watch the Box Offices. Ask Anyone of the Fast Increasing Number of Exhibitors How They're Doing With

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We're Not Afraid of Their Verdict

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21 Dundas St. East, Toronto
JAMES A. KIRKPATRICK
12 Mayor St., Montreal
I. H. ALLEN
302 Film Exchange Bldg., Winnipeg

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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AGAIN PRESENTS FOR ITS SECOND COAST TO COAST TOUR

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The Life Story of

JOHN LEE

Known The World Over As

Three Times They Tried
Yet
John Lee Lives To-Day!

A RECORD

This Company Has Already Played

18 CONSECUTIVE MONTHS

INCLUDING

TWELVE WEEKS IN TORONTO

SIX WEEKS IN MONTREAL

SIX WEEKS IN VANCOUVER

FOUR WEEKS IN WINNIPEG

AND HAS APPEARED IN OVER

300 CANADIAN THEATRES

FROM COAST TO COAST

BREAKING EXISTING HOUSE RECORDS

OVER 100 TIMES

A RECORD.

"THE MAN THEY COULD NOT HANG"
(2 weeks Grand, Toronto, at $1.50 top, then one week at the Tivoli)

Has since at **Popular Prices** played to

Over or Nearly **$500.00** Gross Daily

in scores of towns including

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VANCOUVER, B. C.

OTTAWA — LONDON

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CALGARY — HAMILTON

MONCTON — SYDNEY — HALIFAX

VICTORIA, B. C. — NANAIMO, B. C.

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COMPLETE

ORIGINAL COMPANY

including (in person)
the well known English actor

W. LEONARD HOWE

who will relate the salient features of the case, also

MISS DOREEN THOMPSON

British Prima Donna who appears as Lee's mother in

THE ATMOSPHERIC

MUSICAL PROLOGUE

SPECIAL SCENERY

VAUDEVILLE

SINGING — — DANCING

FULL MUSICAL SCORE
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FOR IMMEDIATE ONTARIO AND LATER WESTERN DATES APPLY TO

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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"Loew in England"

IT is stated that Marcus Loew has the control of seven theatres in London, England, and that the Metro-Goldwyn-Mayer Producing Company, owned by the Loew interests, is to produce in England. This last "expansive move" is denied by Metro-Goldwyn-Mayer officials. The family relationship and the interlocking of business interests of Loew-Metro-Goldwyn-Mayer and Famous Players makes the English situation as it connects itself with Loew and Famous serious. Famous have and are to have theatres in England also. It is only of recent date that the Famous' $12,000,000 flotation was advertised for the purpose of building and acquiring theatres in England.

Sir William Jury and Metro-Goldwyn-Mayer have an affiliation. The association of a Britisher helps the Loew interests to get away with much more than perhaps they could get away with before the British Picture Industry takes a look into the situation.

If England, through its Picture Industry, became agitated about six years ago, because Famous was building a theatre in England and was producing there, *how does the British Film Industry contemplate the Loew-Metro-Goldwyn-Mayer-Famous Players English theatre-producing and distributing activities?*

In view of the fact that Famous is now on trial for an alleged Restraint of Trade in the United States, is it advisable, profitable, sensible to permit this company and its affiliated Interests to entrench itself in England?

Where was England while the U. F. A. of Germany was seeking affiliations? How does the British Film Industry view the Famous-Metro-Goldwyn-Mayer U. F. A. Combine? The U. F. A. which has as its largest holder the Deutsche Bank of Berlin, the Famous and Metro-Goldwyn-Mayer with their "Deutsche" bankers!

It was bad enough when some Americans talked about Americanizing the British Empire through the screen, now I suppose we shall have the German-Americanizing process thrust upon us. Not that we object to the German influence on our Picture Industry, we know and America knows that if it were not for the German import of pictures, which raised the intellectual standard of our screen, if it were not for the leading directors now in America who are Germans, the American Picture Industry editorially would have had very little to talk about in connection with prestige. *But a monopolization of the British Empire screens by America, Germany, or any other foreign country is and will be obnoxious to a Britisher.*

Reciprocity is good, healthy, economic and denotes a spirit possible of generating that indispensable bon vivant attitude of tolerance, internationalism. There should be no racial, or national intolerance governing the peoples of the world, but *no nation should in this modern era of civilization, where all nations and peoples are contributing to the evolutionary progress in life, governing our ethics, our economics, our dominion over the created universe and our flights as it were to heavenly planes, for surely science is giving us all magic carpets to ride the winds, sweeping from our onward march the limitations of Time and Space; in this age no nation, or group of men in a nation should designate themselves as the teachers of the people of the world through the control of the world's screens.*

If we will even casually behold, or take cognizance of the character of men who seek to be *the power,* to be the handwriting on the screen for the world, we will observe that they are totally unfit, that their urge is but an urge for Gold and Power. *Who knows who is pulling the strings behind these men also, what national urge is finding them the pawn for the founding of another world-conquering empire? When we behold these men, who have shown no mercy to man or woman, in their greed for possession, what could we expect from such as these, when our national instincts and ideals should happen to be at variance with their own or affiliated interests?*

If the screens of the British Empire do not remain in the control of Britishers, the British Empire feeds a worm which will gnaw at its vitals, destroying the heart of the British spirit. And the U. S. also, look well to your screens. You are proud of your Independent history, that you are an United States of free people, governed by the will of the people, your press sound your voice when the need is there, but your screen will it sound your voice when a crisis appears? What, you will commandeer it? Well, well, a lot of good that will do you, the screen is not machinery where you can engage mechanics to keep it going. It is an Art; and Art cannot be caged, it must be coaxed, nourished, fed upon Ideals. *The pursuit of gold has never been responsible for creative effort. All that we have in Life which is worth-while has been created by the Builders of the world and not by the gold-diggers. The monopolists of the Motion Picture Industry are merely gold-diggers. Limit their control and power.*

—RAY LEWIS.

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"The Man They Could Not Hang" Keeps Hanging S.R O. Signs On Exhibitors' Box Office

Australian-Made Picture Establishes Miracle Receipts Across Canada's Theatre Horizon.

W. LEONARD HOWE, the well-known English actor, is the business manager for Hugh D. Wilson under whose direction the world tour of the Australian picture "The Man They Could Not Hang" is being exploited.

The Canadian representative for Mr. Wilson is Basil Horsfall, well-known to Canadian exhibitors for his British pictures' connection in Canada, and Mr. Howe is associated with Mr. Horsfall in this British production presentation.

Mr. Howe has but recently returned from a trip of eighteen months across Canada, twelve months of this period being consumed with play dates in the province of Ontario.

Opening at the Grand, Toronto, for two weeks, the picture went over big and following dates played at advanced prices in legitimate and picture houses, first runs, second runs, houses of all sizes and in towns of even 1,000 population, registered phenomenal receipts.

The success of the picture from a box-office angle is as uncanny as is the story of "The Man They Could Not Hang." Young and old remember the story of John Lee, who forty years ago, at the age of twenty was a gardener in a village in Devonshire, England, to an old lady over sixty, Emma Keyse, at one time lady-in-waiting to Queen Victoria. Emma Keyse was murdered, robbed and her home set on fire. Suspicion directed itself to John Lee since he was the only male occupant at that period resident in Miss Keyse's home. Lee had a poor record, having at one time served a sentence for a trivial offence, however, convicted on circumstantial evidence for the murder of Miss Keyse, Lee dreamed, while in his cell, that three attempts would be made to hang him and these would fail. The dream was told to the warden of the prison, who related it to the hangman.

On the day of the hanging the apparatus for the execution was duly tested and found in order. With Lee placed in position, the hangman found that the trap would not spring. Lee was removed and some carpentry resorted to, the belief being that on account of a rain the previous day, the wood had become distended. Again the trap was tested, it responded and Lee was placed in position when it refused to operate. With Lee off the trap worked perfectly. The third time a bag was filled with sand corresponding to the weight of Lee and placed upon the trap. Down went the bag of sand, everything working according to the hangman's desire. Lee was then for the third time placed upon the trap, but the trap refused to precipitate him into the "next world," and when a fourth attempt was about to be made, the minister of the English church present protested, since three attempts are only permitted by English law. Lee's sentence was then commuted to life imprisonment. He served twenty-three years and in 1907 was released. John Lee is alive today.

The case attracted no end of publicity. The dream and the miraculous escape from a hanging death proved food for the believers in Lee's innocence and an example of the manifestation of Divine Powers.

The picturization of the life of John Lee was made in Sydney, New South Wales, Australia, by a British cast of artists. The photography is excellent owing to the marvelous climatic conditions of the country. The appeal of the picture is proved in its successful career, the territory it has covered and its sustaining interest. Four years in Australia, two years in South Africa, in its third year in England and now after eighteen months in Canada, it is scheduled for many return dates.

Mr. Howe attributes much of the financial success of the picture to its presentation. Miss Doreen Thompson, who sings in the musical scenic prologue has established herself with lovers of good singing in Canada, and has materially added to the box-office receipts.

Mr. Howe in presenting the picture, also presents a complete evening's entertainment of vaudeville and novelties.

At a meeting of the Cleveland Motion Picture Exhibitors Association, held on Dec. 29th, 1925, Hotel Statler, on motion duly made, seconded and unanimously carried, "it was resolved that this Body go on record that we emphatically oppose any percentage and overage system of buying pictures."

New Marilyn Mills Picture in Production

The third feature picture which Marilyn Mills is making for Davis Distributing Division, Inc., has been cast. The working title of the picture is "The Heart of Paquita."

"Star" and "Beverley," Miss Mills' two marvelous horses, who have made a name for themselves in "Tricks" and "Three Pals," are featured. The cast of players will be headed by Walter Emerson, Helen Bruno, Robert Fleming and Floyd Ames.

William McGough will direct; and also have an important role to portray. Distribution through Vital Exchanges of Canada.

Peggy O'Day's Next

Peggy O'Day, who is making a series of features dealing with the adventures of a girl secret service operator, has comple..ted work on the script for her second production, entitled "Peggy From Headquarters."

The original story was written by Finis Fox, who will supervise. He has written the stories for all eight features of the series.

The picture is now being cast and will go into production upon the arrival of J. Charles Davis II, President of Davis Distributing Division. Vital are to release.

Mrs. Reid's New Picture "The Earth Woman"

Mrs. Wallace Reid has selected the cast for her newest production, entitled "The Earth Woman," from an original story by Norton S. Parker.

The world's rights will be handled by J. Charles Davis, 2nd, who is releasing all his product through Vital Exchanges.

The story is an extremely strong one of the type which Mrs. Reid knows so well how to handle. Although this is not one of the preachment type of pictures, it has nevertheless a strong moral lesson.

Following her usual practice, Mrs. Reid has selected an extremely strong cast to support Priscilla Bonner who has scored such a hit in "The Red Kimona." The supporting cast will consist of Mary Alden, Russell Simpson, Johnny Walker, William Scott, John Carr, (one of Mary Carr's sons) Carroll Nye and Young Butterworth.

The direction will be in the hands of Walter Lang, who made a name for himself with "The Red Kimona."

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P. C. Taylor Sees 1926 Independent

I HAD a chat with P. C. Taylor in connection with F. B. O. Company in Canada for the year 1926. Mr. Taylor assures the Industry of Canada, that 1926 will establish the Independence of F. B. O. more strongly than ever. "The economic urge of the F. B. O. officials is expressing itself in the production of pictures which cannot fail to please the public. Each contemplated picture is subjected to the box-office test. We are in business to build up and retain the Trade we have. Our Company's officials know that this can only be accomplished by producing pictures which will net the exhibitors profit. In order to do this, we know we must watch expenditures and watch appeal. The picture must be purchasable at a price which will leave the exhibitor a profit. It is with the profits the exhibitor again buys product. We link ourselves to the exhibitor in this chain of trade. Every effort has been made, every field of material invaded in order to give the exhibitor a variety of screen-material, short subjects, westerns, comedies and features, each carrying the same appeal and yet each presented just with that difference to make each picture different."

"We are grateful for the support exhibitors have given us and we intend to be a source of support to them through the quality of the product and the quantity of pictures which are available through F. B. O. and through our service."

Sounds good enough Mr. Taylor, we certainly need companies with ideas of this kind; and with box-office pictures in Canada. Companies who realize that the Independent exhibitor has not only a right to remain Independent, but that it is important that he shall be prosperous in order that Independent product may live. We agree with you that 1926 will be Independent Year.

Independent Films Limited Announces a Prosperous 1926 for Independent Trade Marks

Independent claim that they have made British Picture history in Canada. In looking backward we discover that the Allen Bros. are responsible for the introduction of British pictures in Canada; and that unquestionably such pictures as, "The Battle of the Somme," "The Bett-- 'Ole," "Me and My Gal," etc., etc. have established box-office records for exhibitors, not forgetting the latest British release "The Unwanted" which is very much wanted by exhibitors through its tremendous audience appeal.

Although the Independent Films Limited has now for its general manager Louis Rosenfeld, there is a justification in the statement he makes in connection with British Pictures since he was in practically the same position, general manager, when Famous Players Film Service and Dominion were functioning. Mr. Rosenfeld is a brother-in-law of Mr. Jules Allen. Of the American Pictures this company is handling it is said that they have created a most favorable impression among exhibitors. This rather forces us to conclude, the box-office is registering right, which is, after all, the one and only test of merit which concerns exhibitors.

1926 will not only be a prosperous year for Independents who book Independent product, but every year will continue to be prosperous for those exhibitors who have the vision to protect their Independence, their investment by establishing Independent pictures in their theatres. Among the British pictures Independent Films Limited have released, "Britain Prepared," Game of Life," "Royal Divorce," "Me and My Gal," "Dick Turpin's Ride to York," "The Sporting Earl," "Squibs Wins the Calcutta Sweeps," "Sign of the Four," "The Prodigal Son," "Rob Roy.,' Many of these being released again to great success. Two recent British importations are "Firebrand's Run" and "My Pal Hughie"—soon to be released.

Quebec Provincial Government Urges Theatre Precautions

A circular letter has been sent by the Quebec Provincial Government to all theatre managers in Quebec asking them to take all possible precautions to protect the public against mishaps during the winter season, keeping the exits cleared of snow or other obstructions and the aisles open. The Government has also asked that the theatre managers keep the roofs of theatres free of snow to offset possible collapse.

Donat Paquin, Member Syndicate Taking Over Imperial—Ottawa

Donat Paquin, proprietor of the Laurier and Eden Theatres, Hull, Quebec, the only cinemas in that city, has become identified with the Imperial Theatre, Ottawa, being a member of the syndicate which has acquired the lease of the theatre from the Harry Brouse estate, Ottawa. This was formerly held by the Coplan Brothers, Ottawa, one of whom, A. H. Coplan, is the proprietor of the Princess Theatre, Ottawa. Dave Coplan, a son, was the manager of the Imperial Theatre until January 1. The Imperial Theatre was the chief theatre owned by the late Harry Brouse, an original director of First National.

Keith's Theatre Celebrates The New Year

All employes of B. F. Keith's Theatre, Ottawa, along with invited guests and newspapermen, enjoyed a special midnight dinner and dance on the stage of the theatre at New Year's, Manager J. M. Franklin and Mrs. Franklin being host and hostess for the occasion.

OUR 1926 CATALOG

is now in course of preparation and will be mailed around February 1st.

If for any reason you did not receive a copy of our 1925 Catalog, let us have your name and address *now*--so that you will be sure of a copy of the 1926, which contains many new lines that will be of service.

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The Coleman Electric Company

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"FAINT PERFUME"

(States Rights) The story by Zona Gale is one of rare charm, and should exert a wide appeal. It deals with the ever appealing subject of a wife's struggle to retain both her child and her husband's love without losing her own self respect.

Richmiel Crumb is crushed and stifled by her home influences, and escapes them by a precipitate marriage, Seena Owen gives a very clear cut picture of the distraught Richmiel; William Powell is the husband, a rather different character part from those he played of late; Philo McCullogh is the other man; and Russell Simpson and Mary Alden give distinctive characterizations as is their wont.

A powerful story with an apepaling theme, written by a popular author, and played by capable players. Played up properly should yield satisfactory results.

* * * *

CLASS B

"THE MARRIAGE WHIRL"

(First National) This picture taken from J. Hartley Manners' "The National Anthem," featuring the delectable Corinne Griffith, is very moviesque indeed. It has grandiloquent subtitles, and "grand" sets, and isn't a very good picture. But, since we are compiling Box Office reviews, we must accord it a place among those pictures which properly exploited, mean box office success.

The story is of this jazz age a la the movies—of a young girl loved by two men. Having ideals, she chooses the gay boy, leaving the substantial lad to pine. After marriage she tries to keep up the peppy pace set by her bibulous spouse. They go to Paris with dire results. Hubby gets interested in a naughty French dancer, and accelerates his already rapid pace, until it culminates in his wrecking his automobile, and conveniently ends his life and that of the dancer, in the accident. This paves the way for the conventional happy ending.

Through some photographic mystery, Corinne is not her beauteous self in the opening reels, but happily that state does not persist, and she shines refulgently throughout the rest of the film. She also does some creditable acting. Kenneth Harlan is her anti-Volstead husband, and is very good indeed. Harrison Ford is the rejected suitor who comes into his own at the final close up, and acts with an air of restrained refinement. Nita Naldi is the dancer, and executes a high kick as she deftly knocks a wine glass from a rival's hand. But Nita — beware of too much emotion in your close ups, your eyes won't behave, and though you mean to slant them menacingly, on the screen they appear crossed.

With Corinne Griffith's present vogue, and with the names of her supporting cast to help out, this picture would seem to insure good box office returns.

* * * *

CLASS B

"UNDER THE ROUGE"

(Associated Exhibitors) One of the very best underworld stories it has ever been this reviewer's pleasure to comment upon.

The cast is headed by Tom Moore, Mary Alden and Eileen Percy, all of whom give truly remarkable performances. The direction is by Lewis Moomaw, best known for his Chechacos, and nothing more utterly different than the two film stories can be imagined.

Eileen Percy, under the domination of a "cadet," admirably done by James Mason, is rescued from a beating at his hands by Tom Moore, and sent to the country, for which she has always expressed a longing. In the home of Mary Alden, she becomes a changed girl. She becomes engaged to a town youth, who throws her over when he learns her past. Tom Moore coming to visit her finds that Mary Alden is the mother of his dead pal, who was also his buddy in France. He too settles down to small town life but not until after many exciting experiences. Eddie Phillips, Tom Gallery and Carmelita Geraghty are also in evidence and contribute greatly to the picture interest.

This is a genuinely powerful melodrama, but one which does not offend good taste even though it provides sensations and thrills throughout its course. There is one lovely scene between Mary Alden and Tom Moore which equals anything of the sort we have ever seen. Go to this big and watch this director Moomaw — he's *human*.

* * * *

CLASS B

"THE OVERLAND LIMITED"

(States Rights) A thrilling railroad melodrama with Ralph Lewis as a faithful old engineer. That sounds "box-office-y" doesn't it? It is all that, for added to Ralph Lewis, are Malcolm McGregor, quite the most "regular" and natural of our young leading men, Alice Lake, Olive Borden, Charles Postand and a number of capable character people inculding Charles West, Emmett King and Charles Mailes.

The story concerns the romance of the engineer's son and the railroad president's daughter. The youth is a talented bridge engineer, and receives a commission to build a bridge which will be a "short cut" and will also be the means of saving huge sums of money for the railroad.

A jealous rival thwarts him at every possible turn even to the extent of wrecking the bridge on the occasion of its opening (this by the way is a *real* "big scene") but being an out and out melodrama, virtue triumphs and the youth goes forward to building new bridges and a life's happiness with the girl of his dreams.

Ralph Lewis is bighearted, bluff and sympathetic as the engineer, Malcolm McGregor plausible and likeable in the extreme as his bridge building son. Alice Lake gives a fine portrayal of a zippy little railroad town vamp while Charles West is sufficiently revolting as her "badger" companion. Olive Borden is a new and charming ingenue. A really outstanding performance is that of Charles Post, as a huge, mentally unbalanced ex-pugilist who turns maniac on the train which is speeding to open the new bridge.

This is lurid melodrama but of the most entertaining sort, and can be exploited to any extent without fear of overdoing it, or of promising too much.

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If *Exhibitors* will Phone, Write or Call the Offices of the

Independent Films Limited

They will be assured of a

Prosperous New Year

We have a *Variety* of *Features* which are *Box-Office Successes* on *Broadway. We have made British Picture History in Canada through our British Picture Releases.* Exhibitors can vouch for our statements. Look up Box-Office Receipts on the Pictures you have purchased from us.

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We know we are dependent upon his prosperity. *Start 1926 off right* by visiting, writing or phoning me, or our Exchanges for

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LOUIS ROSENFELD,

General Manager.

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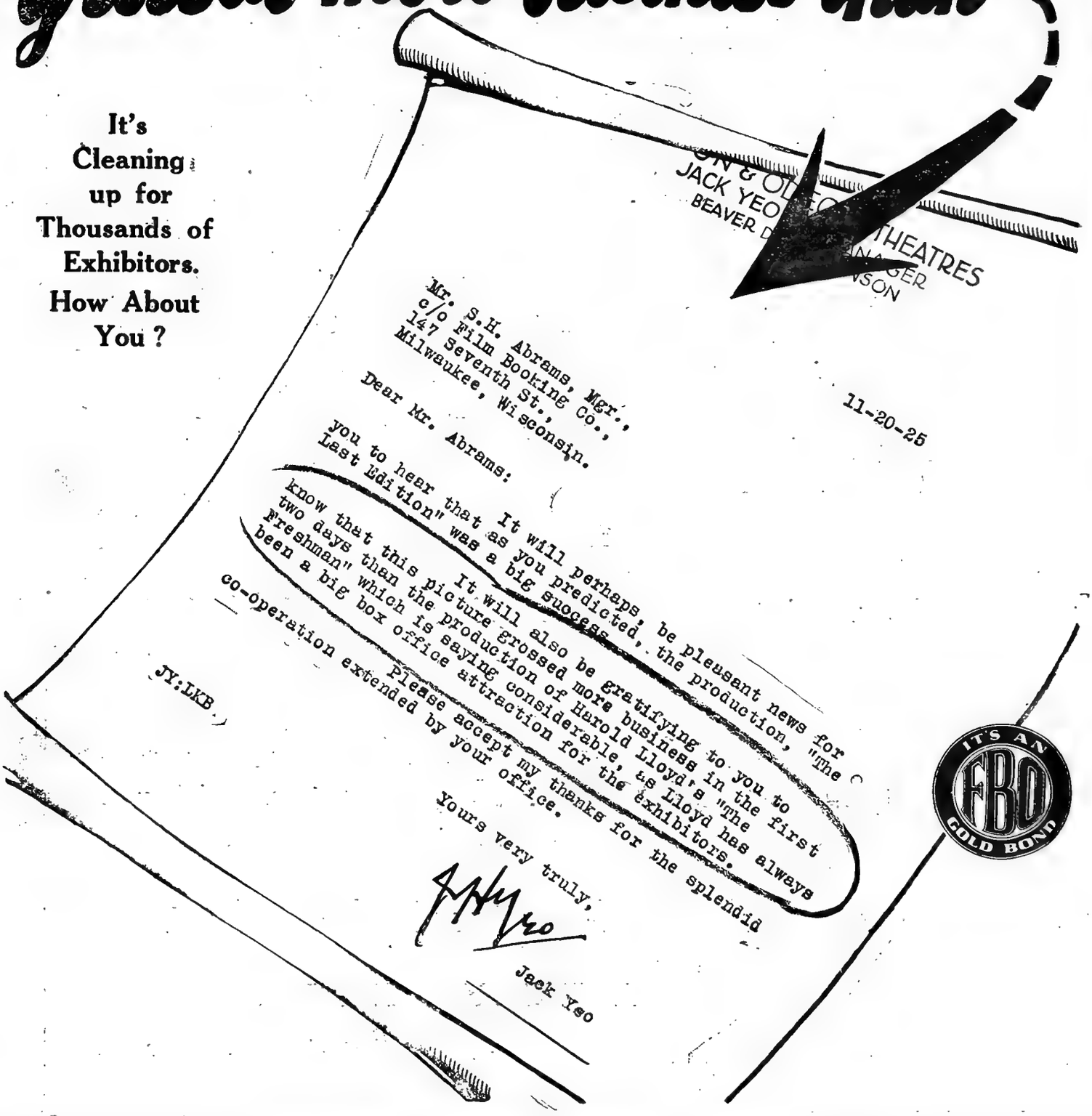

...N & OL... THEATRES
JACK YEO ... NAGER
BEAVER D... VSON

11-20-25

Mr. S.H. Abrams, Mgr.,
c/o Film Booking Co.,
147 Seventh St.,
Milwaukee, Wisconsin.

Dear Mr. Abrams:

It will perhaps be pleasant news for you to hear that as you predicted, the production, "The Last Edition" was a big success.

It will also be gratifying to you to know that this picture grossed more business in the first two days than the production of Harold Lloyd's "The Freshman" which is saying considerable, as Lloyd has always been a big box office attraction for the exhibitors.

Please accept my thanks for the splendid co-operation extended by your office.

Yours very truly,

Jack Yeo

JY:IKB.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 37. TORONTO, CANADA January 16th, 1926

The Red Kimona

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE LUCKY DEVIL"

(Famous Players) Richard Dix, debonair and dashing as usual, has a splendid vehicle in this rollicking picture, for the display of his undeniable talents. He is only a department store clerk, but he wins a sport model roadster at a raffle in the store, and then it is "off to the open road" for him. Apparently the car has some sort of hoodoo attached to it as he soon finds out. On the road he meets a beautiful girl and her watchful auntie and succumbing at first sight to the damsel's charms he adopts the same destination as they do. They all become stranded in a jerkwater New England town at an expensive hotel. Fortunately there is also a country fair, with an automobile race with a Grand Prize of $10,000. Does our hero win the race—We'll say he does. But in doing so, he gives his rooters (the audience) heart failure on at least a dozen occasions.

Richard Dix is improving with every picture and gives a thoroughly delightful performance. Esther Ralston is, of course, beautiful and ornamental as always but here she is also ingratiating and sympathetic. This is genuinely worth-while entertainment of the lighter sort standing out in bold relief from the majority of the lamentable flops included with it in Famous Second Forty.

* * * *

CLASS B

"THE TEXAS TRAIL"

(Producers Distributing) As the name denotes this is a Western Melodrama. It stars Harry Carey, a really capable actor, and is noteworthy because it differs so far from the Zane Grey brand, filled as they are with noble minded cowboys, delicate heroines from the East and all too obvious villains. Carey portrays the hero in human fashion, lazy and likeable, while Ethel Shannon surpasses anything she has ever done as the girl from the East; she is not pleased with her cowboy at first since she expects to find Romance in the great open spaces where men are men. Instead she walks into the midst of a thrilling adventure, and learns to appreciate "Pete," the cowboy, for his real worth.

This is a very much better than the average Western because of its different treatment; and despite its somewhat light story, it possesses first rate entertainment value.

* * * *

CLASS B

"THE HAPPY WARRIOR"

(Vitagraph) This is not a great picture, but it must receive a worthy rating on account of the story, one of A. S. M. Hutchinsons most delightful, on account of the very intelligent direction of J. Stuart Blackton, and on account of her natural and restrained acting on the part of the chief characters. It has nothing to do with war—the happy warriors being those who are born into the world to fight and win. The hero, ably portrayed by Malcolm McGregor, is one of these warriors. He is brought up to manhood ignorant of the fact that he is in reality a wealthy and noble Earl. This is due to the connivings of an aunt of his. Her plans are thwarted however, and the young man comes into his rightful own. Mary Alden is splendid as the aunt, Alice Calhoun and Olive Borden thoroughly adequate as the girls involved, while two lesser known players, Gardner James and Otto Mattieson give splendid accounts of themselves.

A fine clean picture which can be most highly recommended to any audience.

* * * *

CLASS B

"A WOMAN'S FAITH"

(Universal) Percy Marmont and Alma Rubens combine to give an absorbing performance in this unusual story, which concerns a man, who disappointed in love goes to a lumber camp to forget. While here he meets a girl, fugitive from justice and wanted for murder, and despite himself becomes interested in her that he saves her from arrest at the cost of his eyesight. The girl worships him and persuades him to go to a shrine where by a miracle his sight is restored. Marmont is wonderful, and Alma Rubens far more appealing than is her wont. Jean Hersholt, Cesare Gravina, Zasu Pitts, contribute noteworthy character bits and help maintain a truly remarkable atmosphere throughout the unfolding of the story.

A powerful drama, different in its subject from the ordinary North Woods story, interpreted by a splendid cast, and deserving of high powered exploitation. Go to it.

* * * *

CLASS B

"THE AWFUL TRUTH"

(Producers Distributing) Agnes Ayres in an Ina Claire role would ordinarily seem to spell disaster; but mirabile dictu (which means wonderful to relate) in this little drama of jealousy as related to married life she really makes her characterization seem plausible. Warner Baxter is the husband who believes that jealousy is a necesary adjunct of love—he is very good indeed. Phillips Smalley is appropriately dissolute in appearance as a middle-aged pursuer of the young wife who almost succeeds in compromising her. The story while sophisticated, is deftly told and never over steps the bounds of good taste. Paul Powell has given it thoroughly *human* direction, than which we can give no higher praise.

Not a big picture, but one which will please even a discriminating audience, and one which properly exploited ought to yield satisfactory returns.

* * * *

CLASS B

"PATHS TO PARADISE"

(Famous Players) Unqualifiedly one of the best bits of entertainment of the season. A laugh-provoking farce, and a thrill inducing melodrama in one. Based on "The Heart of a Thief" by Paul Armstrong, it is a melodramatic crook farce beyond compare. Raymond Griffith, who is gorgeous in his drollery, and Betty Compson, who is in her proper field (comedy) again, conspire to steal a diamond necklace. Their hilarious adventures might aptly be termed "Double Crossing the Double Crossers" so involved do they become. Every one concerned in the making of the picture has done praiseworthy work. Clarence Badger, the director, in particular—and any theatre owner who expoits this heavily will have no cause to regret his effort.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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THE CANADIAN MOVING PICTURE DIGEST
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CANADIAN PRODUCTS
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ESTABLISHED 1915
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Vol. 17, No. 37 TORONTO, CANADA January 16th, 1926

"England Do Your Duty"

THAT "England expects every man to do his duty" has been made familiar to Britishers; and Britishers over the world have responded to Nelson's appeal.

There comes a time in the affairs of an Empire when the subjects of that Empire expect that the Empire to which they have sworn allegiance will perform its duty to them. Are the screens of the British Empire to remain British-controlled, or are they to be controlled by the Famous-Deutsche crowd? Are we to substitute for God and my King, God and my country "Ich Dien?"

During the war practically the only anti-German film propaganda produced and distributed came from the U. S., which had endless pictures revealing the glorification of Democracy and the degradation of the Kaiser and the Crown Prince.

England spent several hundred thousand dollars on a war picture showing German atrocities, but England preferred to shelve the picture and lose her money, rather than distribute this anti-German film. Perhaps the war films produced in the U. S. were good propaganda for recruiting purposes for the Allies, they were at least profitable to the American Picture Industry.

All wars are "the bunk," and we are beginning to realize how much "bunk" this last war was when the peace for which we were said to be fighting has at last been declared, eight years after War is supposed to have ceased.

Nevertheless, having tested out the power of the screen in war and its educational and economic value in peace, it behooves every nation to control its own screens; and affiliations between producing or theatre interests representing foreign countries, should be considered as important and serious by our government as treaties between foreign countries.

The Famous have linked themselves with the U.F.A.; the largest shareholder is the Deutsche Bank. This company is the strongest in Germany from a standpoint of production and theatre holdings. Among the bankers of Famous in America we find Otto Kahn, and Kuhn-Loeb and Co. Here we have an affiliation which has nothing British about it, and yet we read that the Plaza, London, opens January 8th under the direction of Albert A. Kaufman, director of theatres for the Famous in Europe. Frank Tours will be musical director, and Francis A. Mangan, imported from Chicago, Capitol Theatre, general producer.

We read that Loew-Metro-Goldwyn-Mayer interests have seven theatres in London. We read that Famous foreign business grossed in 1925, $10,000,000. The Wall Street Journal dealing with Paramount's activities abroad, shows a 25% increase in sales, or rentals over 1923 and over 50% since 1921. The article states further as follows: "It is felt the real development of the moving picture in Europe has only begun. Most of Europe is still in the "nickleodeon" stage and there are few theatres of the modern American type. Most moving picture houses, particularly in the less important towns, are converted stores and small halls. Construction of new and more attractive houses are expected to bring larger audiences. It will then automatically follow that film rentals can be increased in proportion to the size of the theatre audiences, even without greatly increasing admissions. Average moving picture admission in Englann 2/6 to 3/6 and in France is six francs or about 21 cents at current exchange."

Read the next paragraph in particular ye Britishers and Americans also for a real laugh ,especially ye who know how interested the Famous crowd are in building theatres in the United States and in Canada so that others may follow their excellent example of uplift. Hoighty-toighty, but this paragraph smacks of the unmitigated "gall," "cheek," "nerve" and barefaced audacity of the infamous world film controllers. But the paragraph, the Famous paragraph, ah! "The purpose of Famous Players in erecting its own theatres in the capital cities is to furnish examples and incentives for other theatre owners to follow (*ha! ha! good isn't it?*) which it is hoped will lead to a general improvement of theatre facilities in Europe with resultant larger revenues to both domestic and American film producers." In other words English and French and German and Italian, etc., etc., exhibitors, Famous will build these theatres and *you will pay more for the pictures they let you book.*

We read further as recorded in Variety "that picture house producers doing business with the John Murray Anderson Publix Theatres units received new forms of contracts last week calling for foreign options on their people." The idea is that Famous intend to present picture house presentations across the European continent, and what must be interesting to Britishers, in Australia. How many of the British colonies are already as badly tied up as Canada and Australia by Famous might make interesting reading.

It would also be important to discover how many native-born citizens are employed and how many imported from the home-office? Incidentally not only the Film Industry of the world is the bait which Zukor is hankering after, but the theatres of the world, the halls, arenas, wherein any form of entertainment or recreation is presented.

(Continued on Page 7.)

Before Buying Pictures Read The Digest Advertising Pages.

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F.B.O. Short Subjects

Book 'em solid for Laugh Month

The "Cutie" with a million friends

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WITH

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and the other 11 months of the year

F. B. O.

Short Subjects Will Underwrite

Laugh Month

for you not only in January, but for every month in the year. Book F. B. O. Short Subjects.

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Mrs. Wallace Reid's Feature "The Red Kimona" Acclaimed "Good Bet"

New York Morning Telegraph Calls Latest Vital Release "The Red Kimona" Box-Office Attraction.

"THE RED KIMONA"—Vital Exchange—7,000 Feet.
Mrs. Wallace Reid Production.

Cast: Priscilla Bonner, Theodor von Eltz, Mary Carr, Carl Miller, Virginia Pearson, Sheldon Lewis, Dot Farley, Tyrone Power, George Seigmann
Directed by Walter Lang. Story by Adela Rogers St. Johns.

Lifted by direction and action above usual propaganda stuff, this looks like a good bet despite daring theme.

The latest production sponsored and personally supervised by Mrs. Wallace Reid is a good box-office attraction. It is what is known as a human document, but it is not the usual sugar-coated sermon; it has real entertainment value apart from its propoganda. The direction is excellent, the cast studded with luminaries. A picture which will appeal to all women, arousing their sympathies and at the same time holding the interest, "The Red Kimona" looks like a good bet.

Mrs. Reid personally introduces her picture with a brief plea for modern Magdelens, one of whom, Gabrielle, is the heroine played by Miss Bonner. We follow her through her unfortunate "romance," her desertion, her murder of her betrayer and her trial. Judged not guilty, she is cast out on the world to win redemption. Her fight against intolerance and her narrow escape from a return to her old life have been dramatically, yet delicately set forth. While the theme may be considered a ticklish one for some audiences, it is so well handled that there should be few comebacks, if any. There are touches of comedy to relieve the gloom. The charm and restraint of Priscilla Bonner lift her role above the ordinary and are in no small degree responsible for the fact that "The Red Kimona" leaves no unpleasant after-taste. There are enough "names" in the cast to give any exhibitor something to brag about, and his audiences will hardly be disappointed.

Veteran Theatre Owner Passes Away

Many an old time theatre manager will regret to learn of the death in Barrie on Jan. 8th of Capt. John Powell, manager and owner of the Grand Opera House, in his 82nd year.

For a number of years, the late Capt. Powell had retired, the business being under the management of his son, John Powell.

The Captain was a great friend of Ambrose Small, whose disappearance is still "the great mystery" in Canada.

Laurier, Hull, Quebec Strong on Short Subjects

The usual practice in some centres is to run double-feature programmes but an exhibitor who has a different idea is Donat Paquin, proprietor of the Laurier Theatre, Hull, Quebec. Mr.Paquin thinks so well of the drawing power of good short subjects that he books two comedies for every bill. The people like them, he finds, so he gives them two. The regular programme also includes an International News, as well as the feature and musical specialties.

"January Laugh Month" Is First National Month

January has been "First National Month" with Don Stapleton, manager of the Centre Theatre, Ottawa, Ontario, all the way through. First National attractions have been booked solid for the month. One very good reason for the series is that Ben Stapleton, father of the manager, is owner of the Centre and is also one of the Charter directors and original franchise-holders of Associated First National Exhibitors, where will First National be in 1927?

OUR 1926 CATALOG

is now in course of preparation and will be mailed around February 1st.

If for any reason you did not receive a copy of our 1925 Catalog, let us have your name and address *now*--so that you will be sure of a copy of the 1926, which contains many new lines that will be of service.

Mail Your Address *Now!*

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March Is F. B. O. Month
March With F. B. O.

P. C. Taylor of Canada Hopes to Usher in His Bookings for March With the Same Success as the F. B. O. Week Of Recent History.

COLVIN W. BROWN, vice-president of F. B. O. in charge of distribution, announces that March will be known as F. B. O. Month. A concerted drive will be launched by the thirty-four exchanges of the company to bring the F. B. O. product to the attention of exhibitors and the public, with special stress laid on the four feature releases and six short subjects listed for distribution during the month.

This will be F. B. O.'s biggest sales drive. An advertising publicity and exploitation campaign is being laid out, with special accessories ordered for the branches of the company and for five thousand exhibitors throughout the country.

The full details of F. B. O. Month will be presented to branch managers and their staffs by Lee Marcus, general sales manager of the company, who is now on a tour of the exchanges. On this whirlwind trip, Mr. Marcus will confer with important exhibitors in the localities visited, in addition to holding meetings at the exchanges. Mr. Marcus will cover Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Ore., Seattle and Chicago on the return trip.

The sales and advertising departments have been perfecting plans for the drive for several months in the expectation that this drive will be the forerunner of the biggest year in the history of the company.

The production listed for distribution during March on which special emphasis will be laid are:

A Tom Tyler production, as yet untitled, scheduled for release on March 7th. A romantic drama starring Evelyn Brent on March 8th, with "The Night Patrol," starring Richard Talmadge, on March 14th. "The Non-Stop Flight" a dramatization by Emory Johnson of the navy's recent historic hop to Hawaii, listed as an F. B. O. Gold Bond, will be distributed on March 28th.

The short subjects will include "The Go-Get-Her" and "And How!" episodes four and five of "Fighting Hearts" F. B. O.'s new series based on stories by Sam Hellman, in which Alberta Vaughn is starred. Two Bray cartoons will be released during March as well as "A Beauty Parlor," a Standard Fat Men comedy and "A Fraternity Mix-Up," a Blue Ribbon comedy starring Alice Ardell, both from the Joe Rock Studios.

March is F. B. O. Month!

March with F. B. O.

P. C. Taylor of the F. B. O. Canada, hopes to usher in his bookings for F. B. O. March Month with the success which he accomplished, in cooperation with Independent Canadian theatre owners, for F. B. O. Week of recent history.

Late Sir Henry Egan Prominent F-P Shareholder

Sir Henry Egan, a prominent financier of Ottawa, Ontario, who died recently leaving an estate of several million dollars, was one of the shareholders of Famous Players Canadian Corp., Toronto, according to details announced in connection with the probate of the will.

Press of Ottawa Reviewing Weekly Films

The Leading exhibitors of Ottawa, Ontario, have been granted an important concession by the two newspapers, The Journal and The Citizen, in the way of a permanent arrangement for staff reviews on all picture programmes. While the local press has always granted space for criticisms of dramatic presentations and recitals, this is the first time that the papers have conceded the point of giving reviews on picture presentations.

Those who benefit include Manager J. M. Franklin, B. F. Keith's Theatre; Manager Leonard Bishop of the Regent Theatre; Manager O'Regan of the Imperial and Manager Don Stapleton of the Centre. These are the ones who are advertising regularly with display announcements in the local dailies. Incidentally, the Regent, Imperial and Centre Theatres change programmes on Saturdays, so they receive their review in Monday's papers. The Keith bill changes Monday, with the criticism on Tuesday.

Well-Known Canadian Director J. Gordon Edwards Dies

J. Gordon Edwards, a Canadian, director general of the Fox Film studios in southern California, died in Los Angeles, after a brief illness, age 58 years. He was born in St. Anazette, Que., and after graduating from the Royal Military College at Kingston, Ont., as a cadet, he became an actor. For many years he was a leading man, and then became stage director for several stock companies. He went into motion picture directing 12 years ago on the formation of the Fox organization. He directed "The Queen of Sheba," "The Shepherd King," "The Silent Command" and "Cleopatra."

EDITORIAL—Continued from Page 3.

In Canada for instance N. L. Nathanson is interested or affiliated with interests presenting motion pictures, vaudeville, musical and dramatic shows, burlesque; and is alleged to have an affiliation with motion picture projection and billboard advertising, not forgetting the "Arena," Toronto, the home of Winter sports and the St. Pats Hockey Team. The Famous crowd in the United States have schools for actors, for managers, for theatre presentations, for dancers. They are affiliated with vaudeville circuits and their ramifications show alliance with the drama.

How much of an uplift Famous has proved is revealed in the fact that the Distributors and Producers were obliged to engage a $100,000 a year man to keep them out of trouble and "within the law," and that the entire Industry is subjected to criticism on this order, "Are the movies a mess or a menace?" Leading article in the National Weekly, "Collier's Magazine."

The copyrighted cable to "the Evening Post" from Germany contained this illuminating mention. "In certain circles the merger (U. F. A. Famous-Metro-Goldwyn-Mayer) causes alarm, as being symptomatic of the Americanization of Germany. Artistic circles especially express the fear that American films may drag Germany into a rut of standardized American commercial products." However, we Britishers have our own troubles. Heretofore Germany has certainly provided "uplift" material which is bona-fide to the screen, if they allow Famous to emasculate their artistry, it will be our loss, and the degeneration of German artistry, what we Britishers are interested in is how England is going to do her duty towards keeping the screens of the British Empire British!

—RAY LEWIS.

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"The Searchlight"

IF the Film Board of Arbitration works for all equally why did not the distributor, who received over twenty cancellations on one of its features out of an aggregate number of less than thirty, report Famous-Players Canadian Corp. to the Board for their alleged cancellation? The picture cancelled received a Class A rating in "The Spotlight" and had a Broadway reputation. Was the distributor afraid of reprisals?

It is alleged that many a distributor could substantially increase profits in Canada if he could have capitalized on the "unpayed contracts" and cancellations alleged to have been forced upon him by N. L. Nathanson. Which makes us wonder if the Film Board of Arbitration under present control is for making the individual exhibitor "walk the straight and narrow" and closes its eyes to The Moguls?

* * * *

How can any company, willing to stand for thousands of dollars of unplayed contracts, and wholesale cancellations be disposed to haul an exhibitor before the Film Board for one or two unplayed contracts?

* * * *

Has the Canadian Picture Industry become so Nathanized that a distributor hasn't the "guts" left to register a protest at unfair business tactics?

* * * *

"Collier's" advertized as The National Weekly displays a front cover for its Jan. 16th issue with the following caption across its page, "The Movies—Are They A Mess Or A Menace?" Your editor has not had time to Digest the article, written by William Allen White, under the caption, but it has the first page position, cover feature mention. A scene from "What Fools Men" showing the girls making cocktails and "Shirley Mason and John Patrick showing the kick-hungry crowd" while Shirley drinks her cocktail from the shaker. Another picture used for an illustration is Paramount's "Mannequin." One girl on the floor beside a standing figure of a man and another girl on a man's knees, the man on the couch drawing the girl towards him, apparently against her will. The caption reads "Mannequin" doesn't show the ascension of virtue."

And yet another illustration used in Collier's indictment of the movies features a Western, showing a hold-up coach scene and two boys about twelve, holding another little fellow about four by the hand, standing before the theatre where pictures are changed daily. The caption with this illustration, "A cave of thrills in the American Jungles of Park Row, N.Y."

* * * *

Read this and "sit up and take notice." It is headed, "The Morons Come First." *It reads,* "The best books, the best music, the best plays are written frankly for the discerning and the wise. The best in all the other arts is conceived, produced, sold and lives or dies solely and with brutal frankness for the approval of the intelligent; in all the other arts except in the movies. There, no artists, no producers, no theatres, are set apart to please people of understanding. The Scarlet Muse (*related to the Scarlet Lady, related to the Red Light District,* explained for our innocent readers) of the silver screen sees only money, big money, quick money, the dirty money of her dupes." (*My Gawd, and Paramount spending thousands of shareholders possible dividends to tell the world how cultural Paramount is.*) Here's another flattering chapter from "The Mess or Menace." Collier's.

* * * *

"Vapid and indecent books, paintings, sculptures, music and players are offered to the public as well as banal or erotic moving pictures. But the point lies here; the men and women who do trite and dirty things with words and lines and sounds have small fame and little standing for all their huge profits, while, because of their huge financial takings, and often for no other reason, many cheap and shameless figures have standing in the movie world, indeed, are often the people best known by the multitude. The world of moving pictures has few artists, no producers (*they have forgotten our German importations*) no creative genius comparable to the contemporary leaders of literature, of the plastic, or of the dramatic arts either in America or in Europe. The reason is obvious, creative genius of a high order generally appeals first to the intelligent, then to the unintelligent who accept the leadership of those who can tell the good from the bad. But in all the movie world no place is provided where persons of wit or gumption may go to find picture plays that are directed at the discriminating. (*What a blow to our Famous High-Brow, who has but recently turned to England and hysterically exclaimed with much beating of breast, in reationship to moving pictures, 'If you don't vant her, I vant her, if you don't keep her, I keep her, she's mine, mine, mine, try and get a look in.'"*

There's more to the article, but another time when we really have given it some deliberation.

* * * *

New South Wales has a 25% Tax on the profits of films exhibited in its theatres, halls, etc., which have been produced outside of Australia.

* * * *

If you want a good laugh, Danny, this "Laughing Month," take a look at page 4 of the January 2nd issue of Universal's Weekly. The artist has drawn you with your false whiskers off, praising a Universal "Denny" picture. I hate to be "catty," Danny, but honest to goodness, you as Santa Claus with your false whiskers in your hand—my, but it tickles my sense of humour. "Gee, ain't you laughing, Danny?" Come on, let's help out the January Laugh Frost.

* * * *

N. L. Nathanson must have lost his sense of humour, not any of his theatres are "laughing" so that the public can see the joke this month. In other words it looks as if "The Lady of the Snows" has given "Laugh Month" the "cold shoulder," with the exception of the Laugh Banners and propaganda exhibited in some Exchanges, no one knows what it is all about. Not a sign in front of a theatre, no newspaper publicity, the only Ha! Ha! heard is between exhibitors and distributors when the short subject contract is being signed. I daresay N. L. is busy keeping in touch with leases which are about to expire, and the only laugh which he can register is when he ties up a zone or a town.

* * * *

I can hear Famous-Metro-Goldwyn-Mayer contributing from across the briney to Laugh Month with a "Fee-Fa-Fum—I smell the blood of an Englishman—Dead or alive, I must have some."

—RAY LEWIS.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 38. TORONTO, CANADA January 23rd, 1926

Vital Exchanges of Canada Limited

presents Mrs. Wallace Reid's

"THE RED KIMONA"

The Season's Sensation

"TALES OF 1001 NIGHTS"

European Masterpiece

Five James Oliver Curwood's

'Namely" - ' My Neighbour's Wife" - "The Gold Hunters"
"Courage of Captain Plum" - - - "Tenacles of the North"

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE BANDIT'S BABY"

(F. B. O.) This latest Fred Thomson feature is a real Western, introducing his wonderful horse, Silver King, and a darling baby who will win men and women alike by his "cuteness." There is a trilling horse race, and a hair raising, dramatic climax in which the star gallops ahead of a train to rescue the baby. There is one scene in which the horse acts as nurse maid to the baby which will bring down the house. The heart interest is supplied by a newcomer, Helen Foster, who is winsome and attractive. As an action picture this ranks very high indeed, and can be whole-heartedly recommended to any theatre owner who has a demand for this grade of picture.

* * * *

CLASS B

"THE MAD WHIRL"

(Universal) This is still another story of the presumably "jazz-mad" younger set, and the equally responsible elder set who complacently condone the various extravagances of the generation, which will furnish the parents of their grandchildren. This setting of these somewhat familiar situations is fair in its artistic aspect, and good as regards entertainment values. The story concerns a nice young girl who comes home from college and finds that the attempted enforcement of the Volstead law has "played hob" with her former schoolmates. Her childhood beau is the worst of all and it is his parents' fault, for to keep him home they turn their home into a veritable road house. Thus the picture points the moral that is frequently the fault of the parents that the shortcomings of the younger generation are what they are.

May McAvoy has the best opportunity afforded her since her unforgettable portrayal in "The Enchanted Cottage" and is the personification of charm, beside acting splendidly. Jack Mulhall is good as the spoiled boy friend, though as always seems self-satisfied. Myrtle Stedman, Barbara Bedford, George Fawcett, Alec Francis, and Ward Crane complete an excellent cast. This picture is a very natural narrative of every day happenings and is of sufficient strength both on account of its title and cast, to go strong for Box Office results.

* * * *

CLASS B

"THE PASSIONATE ADVENTURE"

(States Rights) Quite the best "sex" picture in a long time. Though made in England, it is so smoothly made that no theatre owner need hesitate to use it on that account, for it has all the best points of an American made picture, and it features that aristocrat of the screen, Alice Joyce. Associated with her are Clive Brook, quite the most distinguished portrayer of gentlemen roles of the silent drama, Marjorie Daw and Victor MacLaglen all names which have some Box Office weight.

The story concerns a wealthy couple united in a passionless marriage. The husband returns from the World War an elemental creature, but his beautiful wife is still unresponsive. He "goes on the loose," and in the course of his adventures goes to the rescue of a girl of the slums, and receives a bad beating from a thug for his pains. In gratitude the girl takes him to her room to nurse him back to health. She falls in love with him, but he resists the temptation to play at love and returns to his wife, who by virtue of her anxiety at his absence, receives him with more warmth than he has been wont to know. The girl of the slums kills her thug sweetheart, and the gentleman she has harbored in her room is suspected falsely. The truth comes out eventually, and husband and wife face life with a new and warmer outlook. Alice Joyce does her very best work as the passionless wife who awakens before it is too late. Clive Brook is restrained yet ardent as the husband and gives a perfect picture of the character he portrays. Marjorie Daw, far more animated than usual, plays the forlorn and loving girl of the slums; while Victor MacLaglen is ideally suited for the part of the brute. The direction is credited to Graham Cutts, and his work in this is so good that if this is a fair sample of what he can do, theatre owners will do well to look forward to pictures directed by him.

A Box Office title, a magnificent cast and splendid entertainment values combine to make this a most satisfactory contribution to the Grestest Movie Season for Independents.

* * * *

CLASS B

"THE TEASER"

(Universal) An extremely satisfying entertainment. The story of a self reliant orphan girl, used to making her own way, being adopted by a rich aunt, and polished by her in the hope that she would break off her engagement to a poor and worthy, but rather tough cigar salesman. The aunt's plan succeeds at first, but she and her niece become involved in such a veritable Comedy of Errors that by the time they are extricated by the help of this crude young man, the purse proud aunt is willing to acknowledge that perhaps he is not so bad after all.

Laura La Plante, who is advancing rapidly to the forefront of screen comediennes, gives a splendid and individual performance. She makes her points easily and naturally and is very easy to look upon. Pat O'Malley is the cigar salesman, and is very funny and convincing. Hedda Hopper is the patrician aunt to the life; while Walter McGrail, as an errant husband, and Wyndham Standing as the middle aged admirer of the aunt are both superb.

Not a big picture in the dramatic sense of the word, but brimming over with wholesome entertainment, which after all is what we are trying to provide for our audience.

* * * *

CLASS B

"SMOOTH AS SATIN"

(F. B. O.) A crook drama. The story of two young crooks who marry and determine to go straight. The girl makes the decision first, and wins over the man. This all comes about from the fact that the man saves the girl from the police. She had hired out as a maid, so that she might secure her mistress' jewels. Evelyn Brent plays Gertie Jones, the girl, and is admirable as the little thief with yearnings for better things. Bruce Gordon, her esrtwhile pal and husband, looks his part and acts convincingly. All of the lesser parts are well taken, and the picture as a whole provides wholesome and exciting entertainment. Though a picture of the "action" or underworld type, this played the Capitol Theatre in New York which will not detract from its value to theatre owners. It is really worth while and deserving of real exploitation.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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THE CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE
TRADE WEEKLY MAGAZINE

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"Reciprocity"

THE FILM DAILY has an editorial by "Danny" called "Tariffs." This is the way it reads:

"Hiram Abrams—United Artists—talking. 'The best method of disposing of all of our difficulties abroad is for all nations to provide a high tariff against American films; the tariff to be effective chiefly against positive prints, or upon negative, with a guaranteed minimum of the number of prints to be struck off the positive. That is the safest way to avoid all the difficulties which exist today.'"

"Danny" talking. "Drastic, unusual idea, especially coming from a film man. There has been much discussion during the past year by important film folk as to how best to meet the situation which is developing abroad. The Abrams idea may not please a majority. It will certainly provoke comment."

Now we talk. The "High Tariff" as proposed by Mr. Abrams, with apologies to Mr. Abrams is no solution of the problem of "Reciprocity." Should such a tariff be introduced in England, how would it help her screens and those of her Empire in remaining British? How would it help establish a market in America?

The "Tariff" on American pictures would come out of the British Exhibitors in increased rentals.

The British Exhibitor would either be obliged to increase admission prices getting the "Tariff" out of the public, or cut his chances of profit. The "Tariff" would not establish British pictures in the British Empire, or in the U. S. and other foreign countries.

The "Tariff" may prove efficacious when England becomes an important producing centre and can supply the British Empire with a sufficient number of quality pictures, these pictures given Imperial Preference, which means that they, minus the "Tariff" can be sold to the exhibitors cheaper than foreign-made product. However, to my way of thinking the "Tariff" is "bunk." The quota partakes of the nature of reciprocity. It instills a spirit of fair play and internationalism, where none exists. It is the greatest weapon for Independence; and can be guaranteed to kill the world Film Monopoly ambition. After all Adolph may be the "Big Smoke," but it took an Atlas to hold the world upon his shoulders; and Adolph born in the flesh, even as you and I, has only a human capacity of achievement. The quota would unbalance his ambitions. I'm afraid, Hiram, that Joseph has dimmed the usual shrewd vision you have, or perhaps someone flattered you into making the "Tariff" statement, someone who for world-wide control interests, would prefer the "Tariff" to the "Quota." Don't let anyone talk you into saying what they would like to "put over," you generally say what you think, but unless I grow feeble of intellect, the "Tariff" statement *is not what you think* the English solution.

You have been through the "mill," Hiram, mauled by Adolph in the past, wiped out according to the illuminating data presented by the Federal Trade Commission, don't be used as a convenient mouthpiece. Why not let Joseph Schenck make statements of this kind, since he has been doing most of the talking for United Artists? True, you have been silent a long time, but silence is better than nonsense; and why be "the goat?" We enjoy what you have to say, you generally know what you are talking about, I especially remember that sworn statement about the way Famous boosted their shares by starting a rumour to the effect that some United Artists were joining the Famous organization. That statement was Independent. It "smacked" of sincerity. It was "you," indignant and you did not care who knew it. But the "Tariff," as I said before, it is someone else using you as a ventriloquist uses a "dummy," or, Hiram, age or comfort are beginning to ravage you. "Reciprocity," that's the British Film Industry's battle-cry. A fair break, for all the English pounds, millions of dollars with which the British Empire has helped to build up the American Film Industry. An "even break," a fair quota, representation upon America's screens in return for our 95% backing of American-made films in the British Empire.

—RAY LEWIS.

New York Calls Katz Presentation "Small Town Stuff"

"East is East and West is West and never the twain shall meet." So it has been said.

Chicago has become famous for its "beef" and its "murders," New York for its "liberal patronage of the Arts" and for its "Wine-Woman-Song" complex.

New York thinks Chicago is crude. Despite Chicago's reputation for "murders," it has quite a high-brow art settlement, which has not noticed Katz's famous presentations. New York and Chicago have always competed for the glory of being "the Mecca" of the United States. New York has had the habit of "kidding" Chicago as we in Toronto find occasion to "kid" Hamilton. Now Katz presents his Chicago Mid-West presentation, which is considered "the smartest thing" in theatre presentation where Katz hails from, in the Rivoli, New York, and the New York critics run their fountain pens dry in "panning" the presentation as "small town stuff." Subsequently the Publix department grows worried. That is Katz gets indigestion, sensitive about "a roast" in the Big City. Gets the "sea-sick feeling" just like the ham-actor criticized for playing a ham "Hamlet." "Back to the tall timbers" is the cry. We hate to say we told you so Katz, but Chicago is not such a "small town" despite New York's views; and it is sometimes better to be a big frog in a little puddle, than a little frog in an-ocean. (a notion).

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A Vital Truth

THE programme which Vital is presenting contains an arraignment of pictures specially produced with an eye for the requirements of the average exhibitor. What makes a picture big? As far as the exhibitor is concerned, the picture is big that makes his box-office count up a good profit. The public pay for what they like, therefore the box-office registers both for the exhibitor and the public. Many a dressed-up flashy picture has turned out a fizzle. Many a much acclaimed feature has given the cashier chills, the ticket buyers were so few and far between that she had not an opportunity of enough action in selling to keep her warm.

Vital claims "Better Pictures At Less Money." The average exhibitor is not looking for miracles; and is satisfied with a fair profit on a fair outlay. Vital pictures are Independent which should make them in the running for a fair show and chance from Independent exhibitors.

Short Subjects and Showmanship

By JOHN C. BROWNELL

East Coast Scenario Editor of F. B. O.

EVERY showman asks himself every day: "What do the people want?" The answer is, of course, that they want to be amused, entertained. But just how to amuse and entertain the public in a different way, keeps the showman on his toes all the time. He experiments and fails. What he is absolutely convinced is good entertainment which will be warmly welcomed by the public, fails to catch and hold favor.

Then, after such an experience, he cries: "What in *hell* is it the public wants?" He tries again. This time he hasn't a great deal of faith in his offering. He just knows it si going to be a flop. It doesn't flop, the public welcomes it and the showman comes in time to fool himself into believing he has discovered the great secret. And so it goes on and on.

Sometimes it becomes necessary to find an answer to the question: "What will please boys and girls and at the same time interest and entertain the grown ups?" That's a hard one, but F. B. O. has really found the answer to it in the two-reel subjects they have been producing: "Fighting Blood," "The Go-Getters," "The Pacemakers," "The Adventures of Mazie," and now "Fighting Hearts," the new series written by Sam Hellman, now in production.

It is absolutely safe to say that the "Fighting Hearts" series will be just as successful as those preceeding them. Why? Because they contain the same ingredients, the same appeal to youth and maturity that the others had. They present struggling courageous youth overcoming such obstacles as youth encounters in every-dayl life, and there is always a goal — something worthwhile to strive for and win. Every wholesome girl or boy is bound to visualize himself or herself as the heroine or hero, and every grown-up is given an opportunity to live again the years of youth filled with adventure and the eager, breath taking desire to do or die.

The laughs along the way to victory are a natural and necessary part of the successful formula that F. B. O. has discovered. The ingredients are youth, laughter, a few tears, courage, daring, whoesome ambition, a goal to reach. With writers like H. C. Witwer and Sam Hellman to mix these ingredients up, and players like Alberta Vaughn, Larry Kent, Kit Guard, and Albert Cooks to give them life, they cannot fail to find favor with boys and girls or — boys and girls grown up.

Official War Pictures Prove Interesting to Canada

There is a sudden interest in various directions in Canada in war pictures of the official record type and there is evidence of a general move for the public presentation of various war prints.

Announcement has been made that the British release "Ypres" will be marketed in Canada in February, the production to have special presentation in Toronto, Hamilton, Montreal and many other large cities. This deals quite a bit with the activities of the Canadian Corps in the Flanders sector and is largely an Imperial War Office record of the troops.

"The Battle of Arras" is another war record feature, the original of which belongs to the Canadian Archives Department at Ottawa, Ontario, which is also now seeing the light of the screen. "The Battle of Arras" was given a special presentation in Ottawa, the Canadian Capital, on January 6 and intimation has been given that it will be released through the theatres in the near future.

"Canadians in Action" is still another war record feature that has been meeting with considerable success in recent months. This picture is owned by Leroy Scott of Ottawa. It has been road-showed on a circuit comprising numerous cities and towns of Ontario. In a number of cases it has been presented under the auspices of local patriotic organizations.

"The Battle of Zeebrugge" has been enthusiastically received in many large theatres in the Dominion and is going strong in second runs. This gives a graphic portrayal of the naval raid on the submarine base without fiction adornment.

There is also a hint that an important war record picture is coming out to Canada from London shortly. Incidentally, there was the first Canadian presentation at Ottawa, Ontario, on January 5 of 'The Canadians at Mons' before a large gathering of military officers and Government representatives. This picture, running about 2,000 feet, is a record of the last few days of the war when the Canadians pressed into Mons and then staged a formal entry with the President of France and many war chiefs of the Allies present in an official capacity to conduct a formal celebration for the cessation of hostilities.

Tom Nagle Assistant Manager Capital Ottawa

Tom Nagle, who has been interested in amusement features in Winnipeg, Manitoba, is now identified with the Capital Theatre, Ottawa, of which Pete Kehayes has been manager for several months. Mr. Nagle is active in the capacity of assistant manager and adviser. The Capital recently discarded five acts of vaudeville and is now presenting special photoplays with high class music from a 10-piece orchestra.

Regent Theatre Ottawa Again Reduces Admission

The Regent Theatre, Ottawa, Ontario, which is under the management of Leonard Bishop, again made a reduction in admission prices on January 2 when the orchestra floor price for evening performances was cut from 50 cents to 40 cents. Several weeks ago, the matinee price was also reduced in a similar way. The latest slice was made when "Little Annie Rooney" opened its local engagement at the Regent.

WANTED

Theatre in small town. State population and seating capacity, etc.

I. E. P.

241 PALING AVENUE

HAMILTON, ONTARIO.

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"Ach Louis"

AMONG the few 100% Independents in Canada we have The Canadian Independent Films Limited with Louis Rosenfeld as General Manager. Independence must be profitable and kept busy in Canada, since Louis does not even find time to be interviewed.

Independent product must be registering at the box-office, judging by the number of exhibitors seen in the Canadian Independent Films Limited office. Of course the M. P T. O. members are occupying a room on the same floor of the Hermant Bldg., and it is difficult for the members to reach their office with Louis on guard, still this much must be said to the credit of Canadian Independent Films Limited, if their product was not box-officey, the M. P. T. O. would have selected offices further away, since the danger of being in "bad company" is generally considered to be "catching." I have tried to figure out Louis' popularity, he hasn't any hip-pocket and he is always after Play Dates. Either of these misdemeanors is enough to depopularize him. I saw Charles, or perhaps it was Hyman Rotenberg beaming with a pen in his hand, ready to sign on "the dotted line." When you can make them sign and smile, all I can say is, Ach Louis!

Prologues in Ottawa Continue to be Popular

That the day of the atmospheric prologue in moving picture theatres is far from being over is indicated by the fact that no less than two exhibitors of Ottawa, Ontario, announced "atmospheric prologues" at their respective houses for the first time on Saturday, January 16.

Manager J. T. Moxley, of the Imperial Theatre, Ottawa, announced this special attraction as an introductory feature for a week's run of "Lady Windermere's Fan," the star of the playlet being Miss Gwendolynne Osborne, a well-known local danseuse and actress, who presented her own company in the act.

At the same time, Manager Pete Kehayes of the Capital Theatre announced a prologue in connection with a doube-feature programme, the feature being "Cheap Kisses" and "Law and Loyalty."

At the Regent Theatre, Manager Leonard Bishop is handicapped by the lack of stage facilities but in this case he has been offering soloists in appropriate numbers, dramatic recitations fitting the picture and special orchestral overtures that provide the musical atmosphere in keeping with the picture presentation.

Manager J. M. Franklin of B. F. Keith's Theatre has six acts of vaudeville, of course, along with a feature picture, film comedy, news weekly, etc., and he does not use a picture prologue. Manager Don Stapleton at the Centre Theatre, another downtown house, specializes with pictures and arranges tuneful orchestral accompaniment to the feature.

Ottawa Humane Society Hold Special Saturday Morning Performance Keith's

B. F. Keith's Theatre, Ottawa, Ontario, was the scene of a special Saturday morning performance on January 16 under the direct auspices of the Ottawa Humane Society, admission to which was by complimentary ticket. The tickets were distributed among all teachers of the Public Schools and among the pupils of the higher grades of the schools, every available space in the 2,600-seat house being occupied. A wide variety of animal pictures, including one with a Humane Society theme, was presented, the theatre being provided for the occasion by Manager J. M. Franklin.

Vital Furnishes $1,000 Daily Mirror Letter Contest On Red Kimona Theme

The Daily Mirror, New York, is giving $1,000 in prizes for the best letters on the theme of "The Red Kimona." Mrs. Wallace Reid's latest feature for Vital. The theme is similar to that of Tolstoy's "Resurrection," dealing with the redemption of the proverbial "fallen woman." The picture shows the idiocy of this bigoted, and narrow-minded attitude towards a woman "who loves not wisely, but too well." It shows that such a woman can emerge from such an experience a much finer woman in character than she would otherwise have been had this experience not happened to her.

J. C. Kennedy Visits Ottawa

J. C. Kennedy of Toronto, former manager of the Regent Theatre, Ottawa, was a recent visitor in Ottawa when he renewed old friendships. Last summer Mr. Kennedy married the young lady who had been the cashier of the Regent for some years and Mrs. Kennedy was also given a spontaneous welcome home also.

James F. Moxley Managing Imperial Ottawa

James T. Moxley, manager of the Regent Theatre, Ottawa, and later manager also of the Russell Theatre, has re-entered the amusement business in Ottawa, having been appointed house manager of the Imperial Theatre. Pictures are being bought on the open market for the Imperial, the first feature to be given special presentation under the new management being "Lady Windermere's Fan," during the week starting January 16.

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"The Searchlight"

"THE ARBITRATION" and "availability of Play Dates sections" are the two clauses in the proposed new contract which was submitted by Joseph Seider, business manager of the M. P. T. O. A., which matters *first—last*—and all the time to this Industry.

The meeting between M. P. T. O. A. officials and the Hays' Organization officials which resulted in an acceptance of all clauses but *these two* means very little.

The letter of the T. O. C. C. reveals that this group of men have their heads "screwed" on as they should be, it also reveals that they are too busy to be intrigued by what is known in our politest language "passing the buck." Since exhibitors only desire a "square deal," why is it necessary to have so many conferences? Incidentally why force the kind of arbitration upon exhibitors with which they have no sympathy? If "Arbitration" is to be interpreted according to its sense, it means an agreement to consider according to mutual interests. It does not mean "your way" or "my way" but *"Our Way."*

* * *

J. D. Williams accompanied by George Eaton and Herbert Wilcox, British producers have arrived in New York with "Nell Gwyn."

The picture will have its premiere at the Ritz-Carlton, January 25th. Dorothy Gish as the adorable capricious, generous-hearted Nell should make an appealing and irresistible character. We hope that the U. S. will be as generous to our British "Nell" as they were to the French Madame Du Barry. Dorothy Gish comes back home in the U. S. whereas Pola Negri came as a visiting artist. The German-made "Passion" was well made, so well-made that it is Ontario's loss not to have the opportunity to view it, owing to censorial German prejudices. "Nell Gwyn" it is reported will open the Famous Plaza Theatre, London. Will "Nell Gwyn" play one of the Famous' theatres on Broadway? If it is good enough for London, why not New York? The reports on "Nell" state that full justice has been done to her memory, that if she were alive today her sharp and witty little tongue would not be used as a rapier against this British production, but rather in its defence, which makes us conclude that if its good enough for "Nell" and Jay-Dee, it's good enough for America.

* * *

Shea's Hippodrome, Toronto, is managed by the Famous Players, his new theatre in Buffalo, has become part of the Publix Famous family. Shea's Vaudeville, Toronto, is presumably Shea's. Jerry is an old showman. Running a theatre of his own when Katz was taking music lessons. Now Jerry will take his music-cue from Katz. It is the penalty of becoming Publix property.

* * *

A report states that Jesse L. Lasky searched six weeks for "Satan," and finally discovered him in Adolph Menjou. If we were not so polite we might have suggested had Jesse gone to Hell, he could have "got the devil" in less time. However, since Jesse is trying to remain part of the Trademark of the Famous Company and still retain his interest, we are disposed to believe that this is "hell" enough for Jesse; and have no inclination of sending him to the territory usually designated as such, in spite of "The Sorrows of Satan."

* * *

Mr. William Allen White's article in "Collier's" are the "Movies a Mess or a Menace?" has brought down much trade criticism upon "the Sage of Emporia." Despite the fact that the caption to his article places us, "Motion Pictures" in a "Messy" and "Menacing" light, we cannot dismiss Mr. White's viewpoint of us by declaring him into the category of "Kickers," who must "get it out of their system." Every human being has a right to his opinion; and the reaction of an intelligent human being is worthy of our most deliberate attention and consideration. If "Motion Pictures" appeal to this writer so that he querries whether we are a "Mess or a Menace?" perhaps we might take a look at ourselves and discover what we are with our eye-glasses on or off according to our vision. For other reasons, unspecified by Mr. White, we are certainly in danger of being a "Menace." The particular "menace" is involved in the monopolization of our Industry by a Round Table of Money-bags, who are turning the Art of Motion Pictures into a school-room where a world of mechanics with get-rich-quick ambitions having selected Motion Pictures as "the get-quick-rich-go-getter" pay Famous a bonus for basting and roasting them into fit ducklings for their melting pot. Isn't that "messy" enough for criticism? And then take into consideration the average type of picture Famous has produced? I use this Trademark because this company has spent thousands upon thousands of dollars telling the world how "uplifting" its pictures are. Take their average grade of picture, what would you expect Mr. White to say about it? "Messy," sure enough. The few "Barrie's" with which the "mess" is sprinkled fools no one. It is the average which counts. Why should we feel insulted to be called the Dumb Dora of the Arts, we ourselves, that is our producing element has admitted that we are catering to "morons," adults with nine year old intelligence.

Mr. White states " a theatre could be chartered in every country town of more than twenty five thousand inhabitants where the minority that loves truth in Art could find it in the moving picture film.

That does not mean "clean, wholesome plays" — nothing like it. That means, rather, a selective reality in the presentation of life that makes truth rise and shine in a picture. It does not mean salacious plays—quite the contrary. It means sex would not be snubbed or repressed, but also neither emphasized nor exploited, but take its place candidly as a part of life and its motives." The writer of such views sounds rather clear-headed and although we disagree with certain of his ideas as they relate themselves to the business machinery of our Industry, Mr. White tells the truth about us, the truth is not always flattering, but it is indisputable, invincible and cannot be ignored.

The tragedy of our Industry is that the business ethics of it are so poor. How can we present what we are not? According to our intelligence, our character, will we represent ourselves. The impulse today is not to create an Art, but to create a monopoly. We are all fighting to preserve that which we have built up out of the marrow of our brains, our bones, out of our very heart's blood. When life is at stake, men do not pause to admire a painting, a bit of statuary, they rush to safety or stand at bay, using the painting, or statuary if necessary as a means of defence, regardless that in this defence Art is destroyed. Stop the "money-bags" from their murderous attacks upon Independence, and the motion picture Industry will become, not as Mr. White calls it "the flashy dumb sister of the muses," but a true daughter of Mnemosyne and Jupiter. Art is not born in slavery but in Independence. An enslaved people do not sing, do not create. God willed that we should be free to have dominion. In freedom will the Screen only be representative of the will of the people, an inspiration for their progress.

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Vol. 17, No. 39. TORONTO, CANADA January 30th, 1926

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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"The Naked Truth"

The Following letter is addressed to William Allen White in reply to his article "The Movies—Are They A Mess or A Menace?" In this article, published in Collier's Weekly, Jan. 16th issue, "The Sage of Emporia" had much to say in connection with our standards, much that is true, much that is true through no direct fault of ours; and much that is perhaps too drastic by way of condemnation since the age in which we live, is the age which desires to meet no one mentally. Some of our press started throwing stones at Mr. White for his opinions, calling him names. Such an attitude reveals our weakness, for only the great can stand criticism. Your editor has endeavored to tell "The Naked Truth About The Movies," being fair to ourselves and fair to our critic. —*Ed.*

Jan. 25th, 1926.

Mr. William Allen White,
c/o P. F. Collier & Son,
250 Park Ave.,
New York City.

Dear Mr. White:

As Editor of the Canadian Moving Picture Digest, a motion picture trade paper published in Canada; and as Editor of "The Spotlight," a motion picture trade paper published in New York City, I crave the indulgence of your time to make comment upon your article published in "Collier's" under the caption of "Are The Movies a Mess or a Menace?" I enjoyed the article. It is well-written and if I am a judge of sincerity it has that merit.

Not knowing the "inner machinery of Motion Pictures," you are not to be criticized for blaming the Industry in general for a display of "bad breeding" forced upon it through the machinations of what we term the "money-bags" of our Industry. Before reviewing your opinion of our "Messiness" and "Menace," let me state that the line "He builded better than he knew," applies to you in relationship to your choice of "Menace."

This picture Industry may possibly become a "Menace" if the U. S. Federal Trade Commission's case against Famous Players, goes "the way of all flesh." You are no doubt familiar with the action of the Federal Trade Commission against Famous-Players and its subsidiaries for an alleged "Restraint of Trade." When you read how Adolph Zukor and his "wrecking gang" as they were termed, endeavored to secure the control of this Industry you will cease to be surprised at our failure to develop as artistically and intellectually as we might have, had we not been obliged to contend with The Octopus. Famous-Players has at its head Adolph Zukor, who is reported as born in Hungary, fifty years ago. He came to America as sixteen, securing a job in a fur store at two dollars per week. He is said to have been responsible for the invention of the clasp on ladies fur neck-pieces. At twenty he was a furrier on his own account at Chicago. The penny-arcade found him in partnership with Marcus Loew, who was a poor youngster of the East Side New York district. To-day, Adolph Zukor is the head of the Famous-Players Lasky and its subsidiary companies including Marcus Loew, the head of the Loew-Metro-Goldwyn-Mayer interests. Both Zukor and Loew are old time penny-arcade partners, and now partners through a family relationship, and business affiliations.

The First National Company was an organization formed under the vision of one J. D. Williams, now of the British National Pictures Ltd. This company was formed of Franchise holders, who allied themselves with producing companies in order to protect themselves from the Paramount ambition for control, which even as far back as 1917 Adolph Zukor displayed. As Independents they produced splendid pictures, their programme deteriorating as the "politics" directed them towards Trust Control.

Recently the Publix Theatre Company was formed with an affiliation between Balaban & Katz taking in their Chicago theatres and the theatres in the Mid-West which Katz secured the control of, through a booking combine arrangement, which was ostensibly fostered with the idea of preserving the Independence of the theatre owner and as a strengthening defence against Zukor. Sam Katz is the director of the Publix Company for Famous, having recently affiliated his interests with those of Zukor's. It is said that Katz has the control in the First National organization, the company which Zukor has been endeavoring for so many years to bribe, buy, and brow-beat into his hold according to the allegations made by the Federal Trade Commission in their case against Famous. Sam Katz was taken in to strengthen the theatre hold of Famous and to "swallow" up First National, thereby permitting Zukor "to kill two birds with one stone." At present the Motion Picture Industry is in a turmoil over what is termed its betrayal by Katz, and the smaller Franchise-holders of First National are fearing that the Independence of First National will soon be swallowed up by Zukor and Katz. "Messy" and "Menacing" enough, is it not?

(Continued on Page Three)

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"THE NAKED TRUTH"—Continued From Page Two.

It is only of very recent date that an attempt was made to have United Artists, comprised of Charles Chaplin, Mary Pickford, Douglas Fairbanks, Pola Negri, Rudolph Valentino, link themselves up with the Metro-Goldwyn-Mayer producing company. Joseph Schenck who manages Norma and Constance Talmadge also Buster Keaton, is managing director of United Artists. Nicholas Schenck is his brother and heads the Loew-Metro-Goldwyn-Mayer Interests for Marcus Loew.

The Theatre Owners Chamber of Commerce of New York, in conjunction with the Motion Picture Theatre Owners of America and the Cinematograph Society of Great Britain and Ireland, succeeded, in conjunction with many letters of protest to United Artists from theatre owners all over the world in preventing the proposed merger from going through. This was in the nature of a real motion picture "menace," and here may I pause to give praise to Charles Chaplin, who stood out against the merger and voted for Independence. I note that you missed Chaplin's "Woman of Paris" in your presentation of artistic and intelligent pictures. We, in the Industry, look upon Charles as a very great artist a man of vision who will yet do for this Industry what is expected of him.

The M. P. T. O. A. was formed for protective purposes. It is representative of Independent Theatre Owners and is largely responsible for the existence of the Independent Theatre Owner and Producer of to-day. It is the formidable weapon against the "Menace," and now let us examine the "Menace" of motion pictures as we see it. Is not this Trust Menace the only tangible one the people may have cause to fear in relationship to Motion Pictures? The Screens of the World are in danger of being controlled by a group of men who are ambitious for money and yet more money only. Famous recently became affiliated with the U. F. A., (the largest shareholders The Deutsche Bank of Berlin). This company is the most important motion picture company in Germany through its theatre interests and its producing activities. Germany has produced most of the artistic pictures you have mentioned as outstanding. The influence of Famous upon German productions will not do it much good if we are to judge by the pictures Famous has been producing during the last few years under the Paramount Trademark. Their effect upon artists is unwholesome also. Look at Pola Negri's americanization from an artistic standard, she was formerly a Paramount star before her United Artists' affiliation.

From England comes a cry against the American invasion of the British Empire in connection with a monopolization of its screens. Reprisals await but legislative action, still Famous continues to not only "menace" the standing of the American Industry within the U. S., but its standing in foreign countries.

If you want an inspiration for a "real menace" read the Federal Trade Commission's investigation report; and you will understand why our Industry appears to be a "Mess." Gold — gold — gold — and yet more gold. Millions — billions — lure these monopolists on to establish a World Film Absolute Monarchy system. Independent effort is persecuted, and sidetracked. Independents bullied and absorbed. Schools have been opened for the training of dancers, players, managers, directors, all that comprises the Art and Industrial phases of Motion Pictures by Famous Players. Artists to be ground out, pictures assembled in a certain time as Ford assembles his cars. Take the Paramount programme. Eliminate its German-made importations and what have you? And these are the people who muzzle our press. These are the people who feel their intelligence to such an extent that they believe they can make the pictures for the world and exhibit them to the world also. These are the people who have made a "mess" of this Industry and who are its greatest "menace" from an economic and artistic standpoint. Follow motion picture history and you will discover that the pictures which gave Motion pictures such a standing as it has, have been made by Independents. For example, David Griffith's "Birth of a Nation," "Intolerance," "Orphans of the Storm," "Miracle Man," John Ince's "Civilization," William Fox "Daughter of the Gods," "The Connecticut Yankee," "The Queen of Sheba," "The Iron Horse.' Douglas Fairbanks, "Thief of Bagdad," "Robin Hood," "The Three Musketeers." Charles Chaplin's "Woman of Paris," "The Kid." Mary Pickford's "Tess," "Pollyanna." Norma Talmadge "Smilin' Through." Universal's "Merry-Go-Round" "The Hunchback of Notre Dame," "Abraham Lincoln." Charles Ray's "The Courtship of Miles Standish." First National's "Sea Hawk." Metro's "Scaramouche." Richard Barthelmess "Tol'ble David" another First National release. Vitagraph's "Four Seasons" and "Captain Blood." I could enumerate many more of equal artistry, all produced under Independent inspiration.

You mention in your argument against us that theatres could be graded. They are at present, graded into first, second, third, etc., runs and zoned. Theatre owners attempt to select the pictures which have an appeal for their particular patronage, but the block-booking system, the system which forces a theatre owner to buy thirty or forty pictures in order to secure the two or three he desires makes selective buying impossible and the patrons have to accept what has been forced upon the theatre owner.

The new system of selecting material for the screen resembles the policy adopted by manufacturers. The story selected has its cost of production (approximately) attached and dividends or percentage on investment considered first. If the percentage is not high enough, the production expenditure is cut; and if this still shows an insufficient profit, the story is discarded. How much will the picture make, is the first consideration by the Monopolists of our Industry. This phase of producing is not to be found in such a menacing condition among the Independents who present an idea over which they are enthused; and on which they are willing to risk their capital, their friends and friend's friends.

That pictures presented in many motion picture theatres are not continuing to please the patrons of these theatres; and are not what the public desires is evidenced by the fact that many of these theatres have presentations which involve large orchestras, visiting conductors, elaborate prologues, prima donnas, vaudeville and practically a demonstration of all the arts represented as public amusement or entertainment.

But here let us pause to state that this is "an ill wind which blows much good." The patrons of Motion Picture theatres are introduced to good music and song, a miniature presentation of the other arts, which has a cultural as well as educational reaction upon this same public. Into our theatres wander through accident, or by intent, foreigners who are the "dumb citizens" of our country. Our immigrants are not recruited from the cultural classes, they do not understand our language, nor have they, through a lack of education and environment, had an opportunity to cultivate a sense for the finer enterpretations, or expressions of life. The screen teaches them, perhaps crudely, the virtue in being righteous, the failure attached to vice, it gives them a glimpse of better surroundings than that to which they have been accustomed, it fires their ambition to have homes like these, perhaps these are not the homes of gentle people, but fairy tales are exaggerated and in the attainment of things we find what constitutes the real values and realities. And then you have another class, mentally lazy who having advantages are conscious of only one thing, where they can find a new thrill, or learn the Charleston. These find in Motion Pictures a lesson also, they see their kind upon the screen; and the end of the road is not a rainbow trail for such as these. Perhaps in no other way could they be brought to see the truth. The popularity of Motion Pictures became accentuated with the decline of "meller-drama." You remember the "ten-twenty-thirty" days with "Nellie, the Beautiful Cloak-Model," or "Bertha the Sewing-Machine Girl," "Chinatown Charley" our idea of hero and heroine. Nothing in Motion Pictures has been as dreadful and appalling for crudity as these. We replaced them and are educating their audiences in a taste for better things. Would you give caviar to a man who enjoys corn-beef and cabbage? Quite a number of decent people thought "Lilliom" an obscene play and the last act, "crazy." As for "Emperor Jones," they damned Eugene O'Neil for making them waste an evening over a "crazy negro," and this from Freudian exponents.

It is also true that some of the finer class of pictures, such as "The Last Laugh," "The Golem," "Woman of Paris," have not registered from a box office angle as they should, but the fault lies in their radical departure from the common garden variety of production. They are such a distinct artistic shock that the public have not acquired their taste, that is the public of a particular zone or section, perhaps where these pictures fail are just the theatres where these pictures should not be presented. Even among intellectuals I have heard doubt and sarcasm in connection with "Jurgen" by James Branch Cabell, ridicule in connection with Marcel Proust's "Swann's Way." Anatole France tolerated, Havelock Ellis received with indifference. What would you? Many of us find our brain taxed reading Michael Arlen's "Green Hat." Unfortunately when a production is received magnanimously by the press, and "goes over big" in our picture vernacular, other theatre owners, having a totally different patronage are inclined, or persuaded by a voluble salesman to present this picture at their theatres with disastrous consequences.

The forerunner pictures, those made with a view of less profits and more artistry will have a need for presentation in small theatres especially designed for this purpose. The Theatre Guild started modestly and was a medium for mirthful sarcasm from the "Know-alls," but it has developed into a good financial proposition through the presentation of the unusual in the Drama.

And now I plead for us such as we are. You single us out as the "Dumb Dora" or the "Dumb, flashy sister of the Muses." Perhaps we are the noveau riche of the arts. But we are the youngest of the children of Mnemosyne and who

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"THE NAKED TRUTH"—Continued From Page Three.

knows whether Jupiter was our father and our birthplace Parnassos? Who knows but that we like the parables which we so closely resemble, simple stories in pictures, or pictured words, were not born in a manger? Think of the drama in the age when players were termed vagabonds and passing around the hat was the usual method of obtaining compensation for Thespian effort. Think of opera before the Wagnerian introduction and the orchestra became the symphony, the symphony became understandable. Look at the efforts of sculpture and painting to find expression in the drawings scratched upon stone, upon clay. Look at some of the paintings from a draughtmanship angle exhibited in our Galleries of Art. Masterpieces we call them because of antiquity; and yet the head, or hand, or the arm may be as much out of drawing as would be the drawing of a child. Look at our impressionist and cubist school in painting, our school of realism in literature, listen to our Jazz masterpieces, how much superior from an artistic and intellectual standpoint are they to our ordinary motion picture? We have the advantage in that we are not degenerates. We still seek to create ourselves an Art. We are the still-born child of the Artistic Creation, seeking to have The God blow into our nostrils His Divine Fire, but these others are abortions of Divine personages, prostitutes. When you grow impatient with us think of our age; and because of our Youth be tolerant, be watchful lest we be betrayed. We need such men, writers of your force to uncover us, to expose our nakedness to the world, that we may keep our body without a blemish. We, in the Industry who aspire to be scribes, are the editors, or proprietors of Trade Papers, we are muzzled by an advertising need, that is most of us, who depend upon advertising for sustenance. Being a youthful Industry we cannot stand criticism; and those of us who have been brave enough to tell the "naked truth" have been excommunicated as far as advertising revenue is concerned. What is the result? Most of our press are sycophantic courtiers bowing and scraping before a Golden Calf Monarch.

At the head of our Industry you will find certain men who have had no education, no particular opportunities for good breeding. Self-made men who have suddenly found themselves in the possession of an Aladdin's Lamp; and who have been mesmerized by its magic power of giving them millions of dollars. There is a romance about millions you must grant. It somewhat loses the sordid touch of mere dollars; there is the "very devil" about its seductive power to turn man into a Golden Calf worshipper; and this has happened to some of our so-called Big Men. Can you expect such as these to surround themselves with intellectuals, to build up an Art, can you expect fine standards of selection from men who break every commandment to win for themselves more gold? Is it likely that such men will attempt to use the screen as a power for good in the world? Patience, O, Sage of Emporia. A new spirit through the organization of the Motion Picture Theatre Owners and the Theatre Owners Chamber of Commerce is developing. A spirit which has as its impetus Service to the people, the government, the country, internationalism, fair play, values, the truth in presentation, honour; and from such a nucleus will be born a spiritual and intellectual screen, a screen whereon Life will be presented as it is in the Bible, Life wth its weaknesses and its greatness, the Beast and The God, each according to measure, that Man may choose which he will seek to be, a Nebuchadnezzar eating grass, or a Jesus enthroned in Divinity.

Yours very truly,

RAY LEWIS,

Managing Editor,

Canadian Moving Picture Digest.

Theatre Men Turn Heroes in Ottawa Blaze

When H. O'Regan of the Imperial Theatre, and Ambrose Nolan of the Rex Theatre, Ottawa, Ontario, were returning to their homes early on the morning of January 19 after a private screening at the Imperial, they discovered a serious fire in the big woodworking pant of the Mayno Davis Co. Ottawa, which resulted in a tremendous blaze and a loss exceeding $100,000. They were the first to turn in the alarm and then started in to rescue horses from the company's stables. The theatre men were prominently mentioned in dispatches for their work.

R. Kershaw Loses Suit Against United Artists Non-Delivery of Film

The Manitoba Appeal Court, Jan. 18, delivered judgment dismissing the appeal of R. Kershaw, owner of the Osborne Theatre, Winnipeg, against a judgment delivered in the County Court dismissing an action brought by him against the United Artists, a corporation selling playing rights in moving picture films.

Kershaw claims that Jan. 30, 1925, the defendant company sold him the playing rights in a film called "The Thief of Bagdad," and fixed a time for supplying the film, as the six days commencing April 6. The film was not supplied on the date mentioned, and because of this failure $800 damages were claimed.

The company filed a written contract showing that the date had not been fixed when the agreement went to the head office of the company in the United States, which office it claimed was the only authority to fix a date for a picture showing.

There was, however, a letter, dated Jan. 30, from Charles M. Weiner, who signed himself sales manager of the United Artist Corporation, Ltd., in which Weiner said that the run of the picture mentioned would begin April 6, but printed on the same letter was the statement that "positively no verbal agreements between salesmen and exhibitors will be recognized. All agreements must be entered on the contract."

The county court dismissed Kershaw's claim for damages, and the appeal court confirmed the judgment of the lower court.

Kershaw's costs will be well over $1,100 in the two actions.

Read your contract, exhibitors, and be as particular about what you sign and agree to as you would be were you buying property. REMEMBER VERBAL AGREEMENTS DO NOT COUNT. —ED.

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Vital's "Fighting Courage" Receives Splendid Press Criticism

Moving Picture World States Ken Maynard Should be Welcomed As Western Picture Star. "Fighting Courage" Teems with Action.

Moving Picture World, July 11th

"FIGHTING COURAGE"

Ken Maynard Lively Hero in Actional

Davis Distributing Western

Reviewed by Sumner Smith

The principal object of "Fighting Courage," a Davis Distributing Division picture, quite plainly was to instill as many thrills as possible into the five reels. From the very beginning it starts to "pick on" the nervous system with fast automobile driving and encounters with a bold, bad bandit. Such a speedy opening sometimes presages a sorry sagging of interest in the middle of a picture, but "Fighting Courage" manages an ever-ascending suspense.

Ken Maynard is a newcomer in the ranks of western stars and he should be welcomed by the fans. He has the physique and the good looks, and he gets plenty of pep into his work. Peggy Montgomery is attractive and capable in the role of heroine, and the other players do well. The Hollywood Beauty Sextette is heavily featured in sub-titles but is somewhat incidental in the action. The members don't seem to have been discovered on California bathing beaches.

The plot hinges on a similarity in appearance of the hero and the bandit. Both of them are thoroughly chased all over the landscape and have to do some fast riding to escape the bullets of the posses. Besides saving the girl from danger, the hero also is commissioned to discover a lost mine and he succeeds after many close shaves and really good fist fights.

Because it teems with action and because Ken Maynard is a lively, likeable youngster, "Fighting Courage" ought to please western audiences despite its sometimes choppy continuity. Tarzan described as "King of All Horses," is featured in the picture. He is a clever white horse.

Cast:

Richard Kingsley ..... "Ken" Maynard
Marjorie Crenshaw ..... Peggy Montgomery
Kingsley, Sr. ..... Melford McDowell
Mark Crenshaw ..... Frank Whitson
Bert Kinkaid ..... Henry Ward
Sambo ..... Jas. Barry, Jr.
Luke Collins ..... Gus Saville

Story by Frank Howard Clark
Directed by Clifford S. Elfelt
Length, 5,000 feet

F.B.O. to Produce Pictures With Idea Big Enough to Sell to the Public

The Day of "Just A Picture" is Over so Declared F. B. O. Production Manager.

F. B. O.'s twelve specials for the new 1926-27 program will be something of an innovation in motion picture production, according to J. I. Schnitzer, vice-president, in charge of production, who is in Hollywood for a stay of several months to confer with General Studio Manager B. P. Fineman and to line up the product for next season.

"The day of producing 'just a picture' is over," says Mr. Schnitzer. "It sounds like a paradox, but it is nevertheless true that mere merit is not enough. To produce and market pictures in these days of fast competition a production must have more to recommend it than that is simply entertaining, or a good story. What the show game needs today is what, for want of a better word, I might call 'Idea' pictures. And all of F. B. O.'s specials for the coming year will be geared to that policy. They will all have a central, exploitable idea behind them. In fact, the idea will be our main promise, before we consider plot, characterization or any of the other elements that go to make up the finished product."

Mr. Schnitzer believes that every production turned out should have what he calls a "handle"—some angle by which the exhibitor can take hold of the product and interest his public. The task of the producer is not done when he sells a picture to the exhibitor, this executive believes. He must turn over to the exhibitor something which the exhibitor, in turn, can "sell" to his patrons — something which will draw people into his theatre, not merely please them after they get in.

"We will not make any specials for the coming season that have not an outstanding show 'handle,'" Mr. Schnitzer states. "An example of what is found in the early successes of Emory Johnson, 'The Third Alarm' 'In the Name of the Law' and others. For next year we will have at least two Gene Stratton-Porter pictures. Now Mrs. Porter's name and her wide following is in itself a 'handle' which guarantees to the exhibitor a definite estimable box office drawing power. The same is true of Laura Jean Libbey. 'Her Honor The Governor,' which is one of our pictures scheduled for next season and which will go into production almost immediately, is a 'handle' picture. The dramatization of the woman in politics, as exemplified by such women as Governor Nellie Ross of Wyoming and 'Ma' Ferguson of Texas, is a big selling point."

Hull Quebec to Have New Picture Theatre

Hull, Quebec, is to have a new fireproof moving picture theatre which is to be erected on the property on Main Street opposite the Post Office by the owner, Joseph Paquin. The new house will have a two-story frontage, 35 feet wide, and a deuth of 96 feet. A building permit was taken out January 21 for the new structure and steps have already been taken for the demolishment of the present store property on the site.

The City of Hull, which has a population of 35,000, has two theatres, one the Laurier and the other the Eden Theatre, both of which are operated by Donat Paquin, who aso has a directing interest in the Imperial Theatre, Ottawa.

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MAYOR WEBB

of Winnipeg Expresses His Views

OFFICE OF THE MAYOR

WINNIPEG, MAN.
January 21st, 1926.

Col. Newcomen,
Manager,
The Film Booking Offices of Canada,
Winnipeg, Man.

Dear. Col. Newcomen

On Tuesday night of this week, I called in at the Province Theatre to see a private showing of your new picture entitled "The Last Edition."

I believe the managers of theatres and citizens of our City know my stand with regard to the moving picture industry, that is--that it can be made an instrument for the very best that is in our citizen life, or it can do a great deal of harm, and it is the pictures that are doing harm that we should all endeavour to do away with. The theatres putting them on should be put in the class to which they belong.

I know there are lots of good pictures available, but "The Last Edition" which you showed the other evening appealed to me as being a very fine picture indeed, and one that should interest all of the people of our city, because it portrays the daily routine of civic and Government Administration, the interior workings of a large modern newspaper, and also the works of the fire department shown under actual fire conditions, the picture of the fire being an actual occurance, which once again brings out the real thing as against made up scenery.

Throughout the whole picture we have brought before us the very highest ideals of good citizenship, based on duty, love and truth, portrayed in such a way as to create in the minds of all classes of citizens of all ages, the very highest ideals, with the results that will accrue therefrom.

I would like to see this picture shown in every theatre of the City of Winnipeg, and I would like to have every citizen of our City see it as I am sure they would go away feeling that they have seen one of the very finest pictures that has ever been put on in a moving picture theatre. Our citizens and people over the whole country generally, should show by their support to the Company who made the picture, and those who are responsible for the booking of it, that we do appreciate such types of pictures, and the more we could get of this kind the better it would be for our people and I believe the better for the moving picture industry as a whole.

Yours very truly,
(Signed) R. H. WEBB,
Mayor.

"The Last Edition" is available thru any Branch of

Film Booking Offices of Canada Limited

Toronto Montreal St. John - Winnipeg - Calgary - Vancouve

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 40. TORONTO, CANADA February 6th, 1926

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE MAKING OF O'MALLEY"

(First National) This is Milton Sills' first starring venture, and, while a stereotyped and hokum offering, is perfectly splendid Box Office material. It is the story of a rookie cop who takes his new job so seriously that he won't even let the women on his beat gossip over the back fences. He is a hard fisted stripling too, and beats up anyone who gives him an argument. Feeling that there is great good in him, his captain turns him over to a school teacher, a society girl who has requested extra police protection for her scholars. The combination of little hands and big fists works out finely, and young O'Malley, under the refining influence of the teacher and the softening influence of the kiddies, becomes not only their ideal, but a model cop. The story is human and is worked out smoothly and coherently. Milton Sills is manly and plausible as the young policeman, surpassing anything he has done—save the Sea Hawk. Dorothy Mackaill, the most improved young actress on the screen, is natural as the school teaching society girl, and proves a perfect foil to the stalwart O'Malley. Thomas Carrigan plays the girl's bootlegger fiance who is finally unmasked by O'Malley—he is thoroughly in the picture. This is entertainment for Mother, Dad and hte Kids, and the outdoor scenes, all taken in New York City streets, will give it additional interest. The story is by Gerald Beaumont, who enjoys great vogue at present, and Lambert Hillyer has done a most workmanlike job with the direction.

* * * *

CLASS B

"LOST—A WIFE"

(Famous Players) A sophisticated story of the smart set featuring the always admirable Adolphe Menjou and the extremely decorative Greta Nissen, a newcomer to the silver sheet and a perfect screen blonde. Menjou is a sportively inclined Don Juan who is willing to bet on anything. He sees the lovely Greta entering a hotel and bets he can win her away from the nobleman to whom she is engaged. He wins his bet and marries her. Before they can start on their honeymoon he becomes involved in a big gambling game and for 73 hours leaves his lovely bride waiting—not at the church—but at the club. She leaves him and marries another, but the all-conquering Menjou wins her back again. Menjou is as always suave, polished and wholly delightful. Greta Nissen is beautiful and promises to be a real find. Edgar Norton contributes a good character, while Bobby Agnew grins his way through the film in his usual maddening and imbecile manner. This is real good entertainment, notwithstanding William De Mille's too careful direction, a little more dash on the part of the director would have made this a genuinely outstanding film.

* * * *

CLASS B

"THE SPORTING CHANCE"

(Tiffany) This is a better than ordinary racing melodrama. The story is by Jack Boyle, and does not follow the usual stereotyped line of racing drama; a point which should be of interest to theatre owners as well as to their patrons is the return to the screen of Dorothy Phillips after her regrettable absence. Though a trifle plumper, she is as vivid as ever which means the return of one of the screens most sparkling personalities. Lou Telegen, who is very busy these days, is one of the villains while Sheldon Lewis is the other. Theodore Von Elz is a likeable hero but rather undistinguished. George Fawcett contributes a splendid portrayal of the girl's harassed old father.

The story is not of the Southern gentleman—sah! whose ancestral acres are saved by his favorite colt, and whose daughter weds the sterling young chap from the North. The process is reversed herein, in that the hero brings his horse up from Kentucky, and despite the machinations of the villain, saves the girl's father from almost certain disgrace.

A thrilling story well told and well acted by players whose names have sufficient weight to register at the Box Office.

* * * *

CLASS B

"A FOOL AND HIS MONEY"

(States Rights) Taken from a popular novel by George Barr McCutcheon, this proves to be a fine breezy bit of entertainment.

A struggling young author unexpectedly unherits a large fortune, and because he writes very bad stories and is very romantic he buys a castle in mythical Plaunheim from a dissolute prince. Before he sails to take possession he is properly vamped by a fair neighbor across the hall (who is a fugitive from Plaunheim justice tho' he doesn't know it). Upon arriving at his mysterious castle with his negro valet—an ex-porter—he finds the divorced wife of the prince living in seclusion in one of the wings. His adventures are both thrilling and laugh provoking; and though wildly improbable the story provides real entertainment.

Madge Bellamy is wholly charming as the princess, William Haines perfectly splendid as the young man, Alma Bennett, seen all too seldom on the screen, a typical gold-digger; Stuart Holmes is the dissolute prince to the life; while Charles Conklin contributes a real characterization as the cowardly ex-porter-valet. While not a big picture, this is a big time entertainment and worthy of all the exploitation you can give it.

* * * *

CLASS B

"ARE PARENTS PEOPLE"

(Famous Players) This is a delightful and sparkling comedy from the hand of a new director, Malcolm St. Cair, and none the less welcome on that account (we have always contended that a wealth of competent directors existed—if they were only given the adequate opportunities). The story is of an impressionable boarding school girl, who fancies herself in love with a conceited motion picture "shiek." Her parents are estranged, and she succeeds in bringing them together, but only after she herself is expelled from school for her effusions to the actor. Betty Bronson makes her second appearance on the screen, and again is elfinly girlish and youthful, and despite certain traces of self consciousness is well suited to the part of the susceptible school girl. Adolphe Menjou is the father, and a delight as usual; Florence Vidor is lovely as the Mother—but we hereby enter a vigorous protest against the use of so young and charming a woman in "Mother" parts, even the mother of the well advertised Betty Bronson—Andre de Beranger contributes so capital a sketch as the movie actor that we were almost led to suspect he was burlesquing one of our "Immortals." Lawrence Gray as a young physician who eventually wins Betty is natural and upstanding. Exceptional light entertainment, a cast worthy of exploitation, when taken in combination mean but one thing—Box Office satisfaction.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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"The Searchlight"

THE Independent Amusements, of which Mr. N. L. Nathanson is managing director, or chairman of the Board; and Mr. Bickell on the Board of this company and of the Famous Players Canadian, (which makes us wonder how Independent this Amusement company of Montreal is?) are still having a battle to secure a permit for a theatre which it is alleged they intend building across the street from the Park, now being operated under the management of S. J. Dunning at Verdun, Que.

This building of theatres on the doorsteps of other theatres is in the nature of a menace and a nuisance, and the M. P. T. O. A. rightly are beginning to interest themselves in the gravity of this over-lapping system. Councils who have within their power the granting of licenses should investigate requests for permits, ascertaining what is the position of the theatres in the particular zone in relationship to their patronage? Are they unable to meet the demands of their patrons? Are they furnishing satisfactory entertainment? Will another theatre on their doorstep have a tendency to send the present theatres into a condition of registering losses? How will this financial failure of present theatres react upon those directly and indirectly interested? The investors and the creditors? Is it sound economically to destroy a paying proposition to institute a new venture? And also the standing of those requesting licenses. Will the new theatre have an advantage over the one already established through an affiliation with producing interests? Is the new theatre proposed, to be operated by a company with Trust ambitions? What has been the general behavior of this company towards competitors?

The building theatre panic has become a menace since theatres are being erected with the specific ambition and purpose of killing out present theatre owners. Those interested in the erection of these theatres know that it is a case of life and death to their theatre and the one existent, but they have the winning chance since the Independent theatre can be "killed" through a juggling of product and a slashing of admission prices. In many cases present theatre owners are approached through emissaries and offered a ridiculous price for their theatres with the "building threat" used as a bludgeon to put through the deal. If this is considered being clever in business then all our prophets preached the wrong doctrine. A country's prosperity depends upon the prosperity of its masses and not what a "group" of frenzied financiers can grab. The council is elected to represent the people, *the people takes in all the people* and not those who are suffering from an "upper crust" classification. The best that the council can do for this kind is to eliminate their "crust" by showing them that there is a limit to even a council's patience; and in this way teach them that Life owes a living to everyone, great and small, and that the first lesson necessary for good citizenship is to realize the principle of Fair Play.

* * * *

British National Pictures have started off with a winner. It is good start. The press are unanimous in declaring that Jaydee has the "big idea" again. "Nell Gwyn" is a box-office stimulant that is bound to even whet the appetite of jaded theatre-goers. They can make pictures in England good enough for America is conceded. Now that this one is so good and so much of a favorite, let's see where it plays. Incidentally N. L. Nathanson, who recently commented upon English pictures, expressing a desire to give them distribution in Canada, the only drawback being the question of quality, must be overjoyed at the prospect of "Nell Gwyn" for his chain of theatres here.

* * * *

The death of Barbara La Marr, who recently told the world she was coming back, proved a shock to the Industry. It is a great pity that so much beauty and talent should become as the dust.

* * * *

Valentino evidently believes in the Emersonian precept, "Hitch your wagon to a star," for his publicity agent has recently hitched him to Gladys Cooper, of English theatrical and society fame, and now Pola Negri appears to have disappeared in a search for Valentino. Pola is said to have more than a platonic friendship for Rudolph. Someone said, "Never mind what you say if it gets your name in the papers, publicity is the royal road to success. Maybe: I don't know whether I am any different to the average woman, but when I read about Valentino being pursued by some woman of fame, I wonder at the impudence of press agents, who care not whose name they use, as long as they can justify drawing their salary for their particular employer; and I wonder if after all Valentino has an attraction for women? Adolph Zukor in a recent "Fan paper" interview said that Valentino was in the nature of a 'freak' success, but that with hard work and application he believed Valentino could come back as a favorite and retain his position. I am wondering if the schedule of "hard work" involves tie-ups publicly with publicly-known women? Or will Valentino's popularity be dependent upon how attractive he can be to the feminine gender? But there, it seems I am giving a lot of thought to a light subject.

(Continued on Page Four)

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THE SEARCHLIGHT—Continued from Page Three.

Bebe Daniels also breaks into the public view with a bulletin to the effct that she has been the recipient of poisoned candy. Now who wants to poison you, Bebe? Perhaps Bebe meant to infer that the candy was a cheap grade. If its a publicity stunt, you are too clever and too pretty for this kind of "cheap" stuff and there is always the uncertainity of public reaction.

* * * *

And now while we are talking of publicity, "Red" Grange in an interview with Collier's Weekly states that the $300,000 contract so widely heralded, is as true as we thought it was. "Red" claims that all his revenue, from games, pictures, etc., his whole "bag of tricks" will not net him even $200,000. If we, in this Industry, responsible for the headlines in connection with "Red" were particular about being considered responsible as far as the truth is concerned, we might feel somewhat abashed, however, it appears that the tactics of the "Big Fellows" are demoralizing the "smaller ones," it is a question of who can tell the biggest one to get the prize, or is it spelt price?

* * * *

Famous appear to be fashionable as far as Winter Suits are concerned. A few authors are asking for damages in connection with Paramount pictures. I remember "Clay Feet" in particular, I saw it after Sutton's play "Outward Bound" and commented upon the marvellous coincidence in the material used in both stories. The part that appeared so similar to "Outward Bound" in "Clay Feet" was the only part of "Clay Feet" which made the story possible. And then there is "The Ten Commandments" and "The Pony Express," about which there is to be a legal battle. These authors: they will have their rights, the idea of worrying such a big company with suits for damages, etc. As if Famous did not have enough to do trying to control this Picture Industry. Think of the trouble also they went to get to Berlin before Carl Laemmle, on the U. F. A. deal: Risked their lives making an air-trip, Beat Laemmle to the tie-up by a few minutes. It's a shame to worry them. And the Federal Trade Commission asking for a re-opening of the case at Washington, after the trial has already cost Famous in the neighborhood of $200,000 and incidental expenses. And now Marcus Loew appears to be agitated about Famous' New York theatre expansion programme. "Appears" is good, since it has been said appearances are deceiving. As if what Marcus, or Adolph did mattered to either of them, who had their representatives even fly together to Berlin on the Wings of Air? "Papa love mamma and mamma love papa." That's the kind of love which prevails in the Zukor-Loew family. They are as much estranged as is First National from Zukor's Katz. First National are doing a lot of Independent talking. It is not so long ago that there were round-table conferences to make the square franchise-holders fit into the round hole the Katz was digging up for them. It is not so long ago that First National in Toronto informed the writer that they were becoming a Trust, linking up with the Big Fellows. A few of us are not suffering from softening of the brain, our memories still function.

* * * *

And while we are discussing suits. F. B. O. had the "Hugsbeh," is that the way you spell "nerve" in German, to sue the Guelph Castle Theatre Limited, which on October 19th, leased the Castle Theatre, Guelph, to Paramount Theatres Limited, for unplayed contracts. It appears that Paramount in taking over the lease agreed to take over unplayed contracts. I believe that precedent has been established by the Arbitration Board of the Hays' organization in connection with exhibitors selling or leasing their theatres. It appears, according to the evidence in court, that an F. B. O. official wrote Famous and received word requesting a cancellation of the pictures. Famous counsel argued in court that a request for cancellation did not necessarily imply a breach of contract and that F.B.O. should have carried out their part of the contract shipping the pictures under contract. Judge Denton, who presided, asked Famous' counsel whether his company would have played the pictures? There was a bit of a twinkle in the eye of the Judge, whereupon counsel for Famous replied, "Well, really, I cannot say, you are asking me that question with your tongue in your cheek, your honour." The judge agreed. However, it appears that F. B. O. did ship the first picture which was not played and then brought action against the Castle Guelph Company, since they had no contract with Famous. Judgment was reserved. The Castle, Guelph, was a stronghold of Independence, but finally fell into the hands of Famous through the persistent effors of this company to get this theatre into its control. Famous had the Capitol and The Regent in Guelph, but The Castle was an honourable competitor which was cutting into receipts and which left Guelph still open to Independent product. First Mr. McMullan was persuaded to pay half of the rent of The Regent to keep it closed; and finally The Regent was redecorated and arranged for an opening, the Capitol was running vaudeville in addition to pictures; and tired out with the fight, Mr. McMullan let them have their way partly, he took a salary as manager and sold them the lease of The Castle. The combined showmanship of the executives of this "Big company" in Canada cannot now decide which of the other two theatres to keep open, so one week it is the Regent and then The Capitol. Meanwhile F. B. O. takes the attitude that there is one law for the Trust and the Independent. The same kind of a contract for both.

* * * *

And while we are on the subject of theatres, Herbert Allen, brother of Jay and Jule Allen, is the lessee of a theatre which opens in Montreal, Sunday, the seventh. The house is reported to be a magnificent structure, seating capacity of 2,000 and a stage equipped for even handling "road shows." The theatre is called the "Amherst" and situated at Amherst and St. Catharine Sts., the downtown section of Montreal. Not so bad for Independents. Enrico Del Grecco, formerly musical director of The Allen, Richmond Street, Toronto, will preside over the orchestra in the capacity of the director. We wish the new theatre much success, a few Independent motion picture chains of this kind would help to unchain the Industry in Canada.

* * * *

The London city council, England, by a large majority adopted the recommendation of its theatre and music halls committee "that the government be asked to give the council wider powers to control motion picture films exhibited in the county of London." The committee's report referred to the predominance of American pictures and advocated a compulsory showing of British productions.

—RAY LEWIS.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — It is a pleasure to be able to speak in terms of enthusiasm about a war picture. So many have been made that were either foolish, or grossly exaggerated, or unworthy. But in the pictorial version of the war play, "Havoc," a level has been reached seldom attained on the screen. This is indeed a picture in which the acting has been held up from the start as of supreme importance, in which the personal factor has been disregarded, and in which sincerity has been the keynote. That it should make such a big impression in a movie theatre is the more surprising, however, because it lacks both humour and sensationalism. The war scenes are realistic to a degree, but within the limits of truth. Some of them were actually taken at the front, and have been interpolated where they fitted. In others, the knowledge of a man who saw service overseas was utilized to highly effective purpose, and with rare restraint. The story, seen against such a grim background, gains in intensity and poignancy. It is grim tragedy, and there is no effort to relieve it by any concessions to popular taste. The story is told directly, starkly, and with a tremendous vividness. It might so easily have been spoiled by extravagant direction or by exaggeration in the acting. But the actors play their parts with such well-judged restraint as to make the story seem a transcript from the life of the war. Walter McGrail and George O'Brien have the leads, and they fill their respective roles with power and conviction, keeping their action well within natural limits all the time, and building up the climaxes with irresistible force. Madge Bellamy and Margaret Livingstone have the feminine roles, which are not of any vital importance in themselves, and do what is necessary to make the figures of the two women stand out as something more than lay figures.

* * * *

At the Capitol, a picture called 'The Wanderer," based upon the Biblical parable of The Prodigal Son, is presented with very elaborate scenes and with an abundance of direct quotation from Holy Writ. The writers of the scenario seem to have decided that they could improve greatly upon the original, so they undertook to explain what the prodigal did while he was away and how he came to be on his way home without a nickel. They had him dallying with an alluring young person of dubious morals in a very, very wicked city indeed — so wicked that the fate of Tyre befell it, and we are duly treated to a glimpse of that fate. Very sensational. Then the Prodigal's life in the wicked city is portrayed with a fair attempt at hiding little, and even with the emasculated version shown we are led to the conclusion that the prodigal passed up very few bets indeed. He was, so to speak, distinctly on the job when it came to fun, frolic, and night parties.

* * * *

From a purely spectacular viewpoint, this is a beautiful film. The scenes shown are imposing, and against their beauty the action seems to pass with swiftness and in logical sequence. That it is by no means Biblical may be taken as an indication of the superiority of the film studio to the Bible when it comes to giving the public what (they think) it wants. Greta Nisson is very enticing as the naughty Tisha, and William Collier, Jr., makes a rather weak sort of prodigal son when seen in Tisha's company. However, many a stronger man might well have succumbed to this young lady's blandishments. Tyrone Power, towering and authoritive, lent dignity and awe to the portrayal of the Patriarch, and Ernest Torrence and Wallace Beery do sincere, if uneven work, in minor roles. But there is not to be found much evidence of inspiration in the execution of the story. A good deal of the detail might well have been amended, and one feels that it would have been a more artistic achievement had there been less effort to lend a modern touch to the young prodigal's conduct.

MR. "Bill" Melody, manager of Vital, Toronto, in a recent visit reports that Vital are building up their business sufficiently to encourage Vital officers in their determination to make Vital pictures profitable to Vital and exhibitors in Canada. "It is only natural to expect that the pioneering work would be slow and strenuous, but we expected as much. We counted on the time it would take to establish our trademark, but realizing that we had the kind of product which the average theatre owner could utilize to his benefit, we were determined to make sacrifices in order to establish ourselves. With the improvement in general business conditions, it is expected that the theatre returns will noticeably increase; and since our business is chiefly concerned with Independent theatre owners in Canada, the indications of a return of business activities in Canada is already being evident in the number of bookings Vital is securing. It is unnecessary for me to comment upon Mrs. Wallace Reid's sensational success, 'The Red Kimona.' The box-office appeal of this picture has given us much satisfaction. 'Red Love,' John Lowell's 'daring drama' directed by Edgar Lewis is another of our winners. Perhaps the 'Curwood' stories for Canada will prove highlights, but in an assortment of product which includes all kinds of product from a standpoint of variety, serials and short subjects, comedies, comedy-dramas, spectacular productions like the '1001 Nights,' the exhibitor should have no difficulty in selecting the product which appeals to his audiences from Vital."

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Service to Exhibitors Keynote of F.B.O. Month

Lee Marcus, General Sales Manager, To Visit Exchanges and Exhibitors with a View of Improving Service.

SERVICE to the exhibitor has always been the keynote of all F. B. O. production and sales policies. This fact is being stressed by Lee Marcus, general sales manager of the company, who is on a tour of the exchanges for the express purpose of conferring personally with branch managers and important exhibitors in the localities visited, and to lay before them details of the company's plans.

Exhibitors visited reported that theatre attendances is showing gradual increase.

In his talk with managers, salesmen and exhibitors, Mr. Marcus laid special emphasis on F. B. O.'s determined effort to give the exhibitor service, to produce and sell pictures possessing story, star and exploitation values. As an example of the product which F. B. O. is producing and distributing, Mr. Marcus outlined the subject scheduled for distribution during March. They are:

"The Non-Stop Flight," Emory Johnston's latest production, which the young producer-director is now filming at San Diego. Skiles Ralph Rose, aviation pilot, and Otis G. Stantz, chief radio operator, will assume the precise roles in the Johnson melodrama that they actually took in the flight to Hawaii. The balance of the cast will be made up of well-known players. The success of recent Johnson offerings, such as "In the Name of the Law," "The Third Alarm," "The Mailman" and others has made Johnson's name a power with which to be reckoned at the box office, as a consequence of which "The Non-Stop Flight" is being eagerly awaited by exhibitors.

"The Arizona Streak," a western action drama, starring Tom Tyler, F. B. O.'s "surprise" western star, is another subject scheduled for March distribution. This boy Tyler is proving a sensation in the theatres in which his pictures are being shown. He and his gang, consisting of Frankie Darro, a pony and the dog "Beans" are winning an enviable place in the hearts of all screen fans.

"Secret Orders" a melodrama starring Evelyn Brent, is also scheduled for March release. The cast is being selected, and announcement of the director and supporting company will be made shortly.

"The Night Patrol," a fast action comedy drama starring Richard Talmadge will be included among the March releases. Mary Carr, Rose Blossom, Josef Swickard and Grace Darmond are some of the well known thespians who will support Mr. Talmadge in his latest starring vehicle. Reports from exhibitors throughout the country, published in another section of this paper, attest to the box office popularity of Talmadge.

Among the short subjects scheduled for distribution during F. B. O. Month, Mr. Marcus mentioned:

"It's a Buoy!" and "Read 'Em and Leap," No. 2 and 3 of the "Fighting Hearts" series, starring Alberta Vaughn, which Ralph Ceder is directing from the original stories of Sam Helman, well known humarist. Larry Kent, Al Cooke, Kit Guard and Grant Withers support Alberta. This will be the little lady's last series. She will, at its conclusion, be launched as a star in full length feature productions.

Two Bray cartoons, as yet untitled, will be shown during March, as well as "A Beauty Parlor," a Standard Fat Men comedy and "A Fraternity Mix-Up," a Blue Ribbon two-reeler.

We Pick Them Slowly and Good

LOUIS ROSENFELD quotes, "Great bodies move slowly" and adds to this quotation that Canadian Independent Films Limited are arranging for product for distribution in Canada slowly because "we want only pictures that will sell themselves on their merit to exhibitors." Our latest acquisition, the Billy Sullivan series, appear to have all the elements necessary to register. There is action, a steadily increasing interest, laughs, love-interest and a compound of ingredients that make sure-fire entertainment. An exhibitor recently said, 'I've played nearly everything your Exchange releases, why don't you get more pictures?' Our reply to this exhibitor was that we wish him to continue playing all the pictures we have available and that is why we pick them slowly. "There is no use telling you that we have a list of pictures that combine everything that is good in Motion Pictures, we are letting exhibitors be our salesmen. Ask any exhibitor who plays our product if he is not the winner, both from a standpoint of quality in product and from our personal interest in promoting his profits." So that's that, as they say in good literature. Incidentally Louis claims his product good enough for editorial comment, but I told him I would publish any letters exhibitors sent me, which after all are the best editorials.

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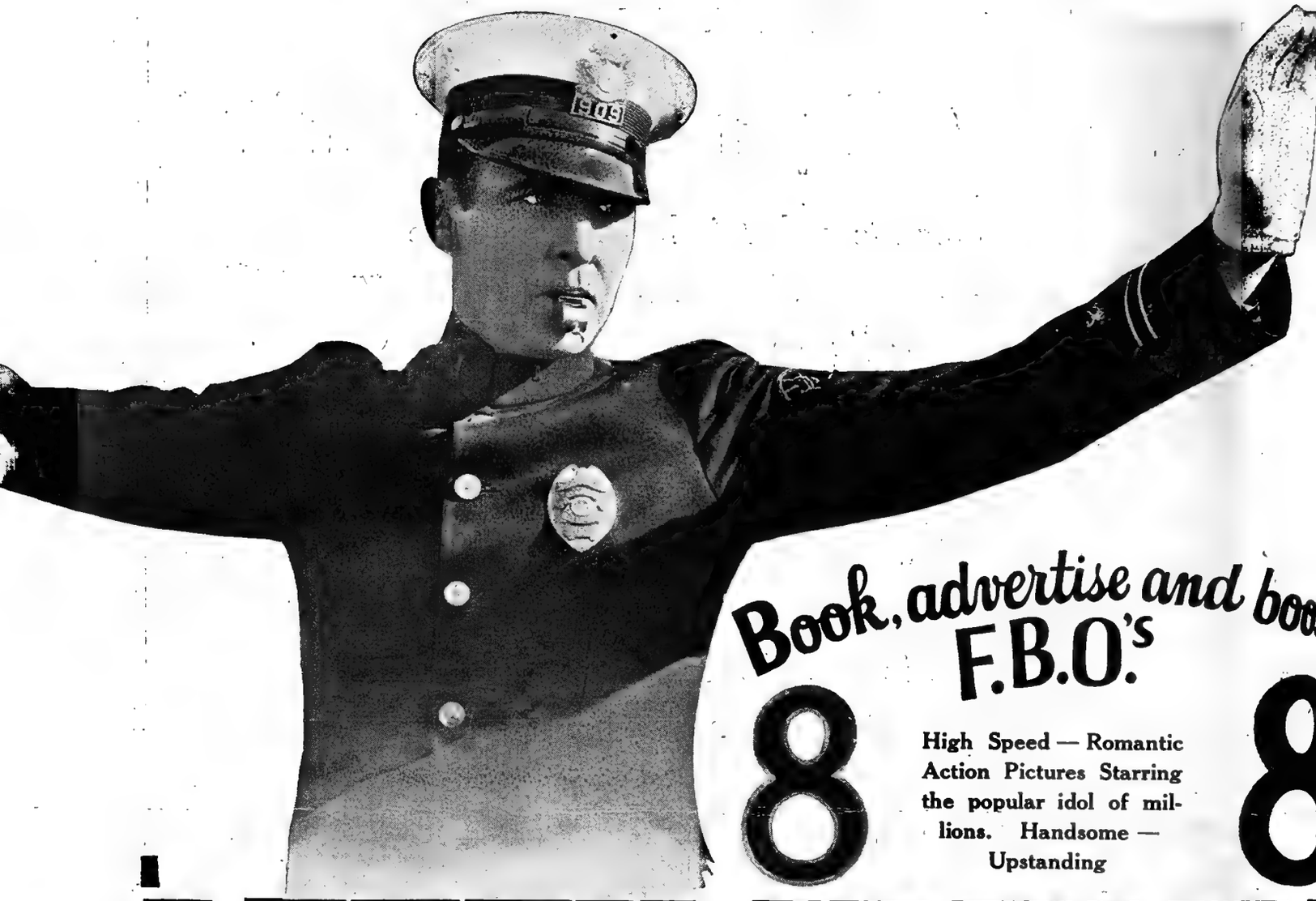

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Vol. 17, No. 41. TORONTO, CANADA February 13th, 1926

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B
"PARISIAN NIGHTS"

(F. B. O.) If you and your audiences like your melodramas "meller," you will love this one, for it has *everything*. It may not depict the life of the Paris underworld as it is—but it certainly depicts it as we have grown to know it in pictures. Its thrills are novel in the extreme—if a bit ghastly. To fool the police a murdered man is perched up on a stool with his elbows on his knees, a lit cigarette stuck in his mouth. Effective, but a bit gruesome. The hero is threatened with having his eyes burnt out with a red hot iron, but is saved in the nick of time. The story concerns a wealthy American sculptress, and her model, an Apache. Elaine Hammerstein is the sculptress, wears lovely gowns, looks beautiful, and does not act much. Lou Tellegen is very effective as The Apache, while little Renee Adoree quite runs away with the picture as a peppy little French cocotte who loves the Apache, and who sacrifices her life that he may be saved to enjoy happiness.

Not extremely logical, but that can hardly be expected of a melodrama, can it? However, it is so full of action and incident, despite its inconsistencies that it just makes the grade and can be placed among film entertainments which we deem worthy of extensive exploitation.

* * * *

CLASS B
"THE PRICE OF PLEASURE"

(Universal) Another story of the rich young man, who tiring of his social duties, turns to humbler folk and falls in love. However, there is a different and wholesome treatment of the story here, which makes it seem new and of unflagging interest. The poor girl, splendidly played by Virginia Valli, has her patient virtue rewarded after encountering much opposition from her husband's purse-proud family. Norman Kerry is fine and manly, and holds one's sympathy throughout. Louise Fazenda, as is her wont, "steals" the picture, in every scene in which she appears, as a rather tough shop girl. George Fawcett and Roy Barnes do what comparatively little they have to do, well.

The entire production will appeal to fans of various ages; there is an attractive—though obvious title, and a well balanced cast. Play it up—it's worth it.

* * * *

CLASS B
"THE CRACKERJACK"

(States Rights) A comedy with hokum oozing from every pore, but which is apparantly just what he doctor ordered. Johnny, irrepressible and impartial imitator of Chaplin, Lloyd, MacLean, Fairbanks and Richard Talmadge, has never appeared in a vehicle which will cause so much uproarious merriment. He gets caught in the service of a revolution in one of those imaginary foreign countries, and his antics there are fast, furious and *funny*. He occasionally lapses into a bit of rough comedy a la Chaplin, grins in the dental manner of Douglas MacLean, "safety-lasts" after the fashion of Lloyd, and climbs and leaps and bounds about in the erstwhile manner of Fairbanks and the present manner of Richard Talmadge; but with all this he has a distinct charm of his own, an irrepressibility that is *American* to the nth degree. Sigrid Holmquist, placidly pretty, is the girl he gets so excited about, and she does very much more human work than ordinarily. The rest of the cast fill the requirements of their parts so well that they aid the buoyant Johnny in making this a "cracker-jack" bit of entertainment.

* * * *

CLASS B
"HEADWINDS"

(Universal) A "Taming of the Shrew" type story brought up to date and interpreted by he-man House Peters, and charming Patsy Ruth Miller. She a pampered "sweet young thing," who had had her way all her useless, ornamental life. He, a yachtsman, who boldly tried to teach her obedience. He got her aboard his yacht, and swathing himself in bandages pretended to be some one else, tricked her into marrying him. When safely at sea he reveals his identity and tries to assert his authority. Does he do so? He does not—that is at first he does not. But perils bring them together finally. House Peters fits he role perfectly, and pretty Patsy Ruth Miller has seldom been seen to better advantage. First rate entertainment, while the presence of the two stars and many angles of exploitation possibilities ought to make it a Box Office winner.

* * * *

CLASS B
"JUST A WOMAN"

(First National) This is a very free adaptation of a stage play by Eugene Walter, current a decade ago. It has been brought up-to-date, and is interpreted by a splendid cast, including Claire Windsor, Conway Tearle, Percy Marmont, Dorothy Revere and others. Irving Cummings has done a workmanlike job in the direction, though the story is the not unfamiliar one of a talented young man made rich and powerful through the efforts of his clever and loyal little wife. There is his best friend and the "other woman." So in this case the "eternal triangle" becomes a quadrangle. The wife is unjustly suspected, the husband is justly suspected, and a divorce is imminent. The wife's willingness to sacrifice the good name of her boy to be able to keep him opens the selfish husband's eyes at last. Conway Tearle as the husband and Percy Marmont as his friend are fully up to their own high standards. Claire Windsor, while she does not always photograph advantageously, rises to her big scenes with real power. Dorothy Revere, a particularly beautiful girl, who has been wasted on semi-Westerns in the past, grasps her opportunity with both hands and proves to be a fascinating little gold digging "vamp."

Good entertainment supplied by an acting cast whose names mean something, gives the theatre owner an opportunity to do some successful exploitation.

* * * *

CLASS B
"THE CLOUD RIDER"

(F. B. O.) Al Wilson, the well known "stunt" aviator, is featured in this melodrama. Virginia Lee Corbin, the ingenue of "Broken Laws" and "Lillies of the Street," has a prominent part, lending considerable romantic interest to the genuinely thrilling melodrama. The story deals with the successful efforts to destroy a drug smuggler and his gang by an aviator who is serving in Uncle Sam's Secret Service. The situations are novel, the action is fast and continuous and the air "stunts" are the real thing. We can highly recommend this as an action picture of the better sort.

Before Buying Pictures Read The Digest Advertising Pages.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

Subscriptions—
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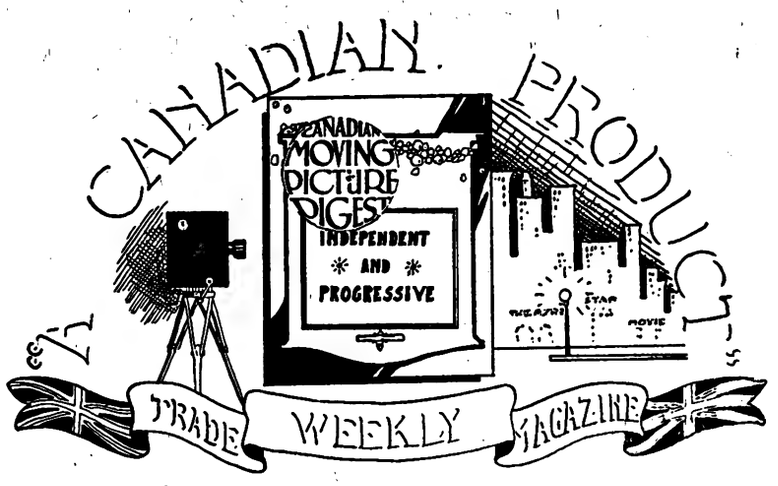

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FOR EXHIBITORS

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259 Spadina Ave., Toronto

Official Organ of the M. P. T. O. of Canada

TEL. TRINITY 1481

Vol. 17, No. 41. TORONTO, CANADA February 13th, 1926

F. B. O's Ray Lewis Independence Week

F. B. O. have selected March for a F. B. O. Month, which I understand is to be a permanent institution. As your editor happens to be born on March 14th, born with a "yell for Independence," which neither mother's milk, nor soothing syrup, the application of father's slipper could eradicate, F. B.O. state that such a "yell," or spirit is an inspiration for appreciation; and they have consequently named the week beginning March 14th, F. B. O.'s Ray Lewis Independence Week.

I am signally honoured. I am happy that F. B. O. has the backbone to be Independent. It is more difficult in Canada than in the United States. It means that you must depend solely on the Play Dates of Independent Theatre Owners. In watching the development of F. B. O. in Canada it appears that this has been their aim and purpose.

Exhibitors may be interested in my angle of the week beginning March 14th, I am actuated by a desire to help F. B. O. since F. B. O. fulfilled their contract with me, giving me both moral as well as financial support when that support meant direct opposition to the wishes, the commands of the Trust, who not only threatened to put me out of business, but to put out of business, as far as they could, any distributing company who advertised in my paper. Several companies "scared out," paid me for their contracted space, BUT GAVE ME NO ADVERTISING COPY. F. B. O. not only fulfilled their contract, but gave me another this year. It took courage to do that—a backbone and "guts"—Unless we have both, are we functioning to our best ability, are we hitting on all of our cylinders? I hope that you, Independent Theatre Owners, will co-operate with F. B. O.'s desire to make the week beginning March 14th, the biggest week for F. B. O. in their year's calendar. My fight has been for your preservation, I am not a theatre owner, therefore F. B. O.'s backing of my efforts and Independent stand has been a backing for your Independence.

Feb. 8th, 1926.

Miss Ray Lewis,
The Canadian Moving Picture Digest,
Miller Building,
Toronto, Ont.

Dear Miss Lewis:

As you are no doubt aware, the month of March is F. B. O. Month.

It has just been drawn to the writer's attention that your birthday falls on March 14th.

If it is entirely agreeable to you, we would like to designate the week commencing March 14th as F. B. O.'s RAY LEWIS WEEK. We have in mind the wonderful fight you have made during the past few years for the cause of Independence, and as a slight token of our appreciation of your efforts we would be glad to have your permission to hold the above week especially in your honour.

Would you be kind enough to let us know by return mail as to whether or not this meets with your approval. As soon as we have your reply, if it is favourable, we will see to it that our organization leaves no stone unturned in an endeavour to make your week the most successful one ever put on by an Independent organization.

We await your reply.

With kind personal regards,

Yours very truly,
P. C. TAYLOR,
General Manager.

Mr. P. C. Taylor, General Manager,
Film Booking Offices,
277 Victoria St.,
Toronto, Ont.

Dear Mr. Taylor:

Thank you for your letter of Feb. 8th, in which you have suggested naming the week beginning March 14th as F. B. O.'s Ray Lewis Independence Week. I appreciate your attitude towards the fight for Independence which I have made and in which I am still involved.

I may here say that under ordinary circumstances I would not lend my name to a Play Date Week, but in appreciation of the support which you have given me in connection with the Canadian Moving Picture Digest I feel that you are sincere in your effort to broadcast the spirit which prompted me; and I am very happy to accept this tribute from you and your organization. I hope all my good Independent Exhibitor friends will celebrate my birthday by making the week beginning March 14th a 100% F. B. O. Ray Lewis Independence Week. I have no regrets yet for being born; and I hope that I have been the means of being of some service to my fellowmen; and that they will celebrate March 14th with me by registering Independence.

Again thanking you for this Independence Week, I remain,

Yours as ever, for Independence,
RAY LEWIS.

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Pictures in Montreal

By S. MORGAN-POWELL

It would be a very good thing if fewer films like "The Unguarded Hour" made their appearance. It must have been some sort of an hour like that when this scenario was accepted for production. The tale is rather wearisome, the acting is wholly unconvincing. Milton Sills trying to look and behave like an Italian lover is so funny as to be laughable if it were not pitiful. Doris Kenyon, who is a clever comedienne, makes a very bad emotional actress, and though the settings were picturesque and the costumes good, that does not compensate for indifferent artistry.

In "Smiling at Trouble," at the Imperial, one wondered how much money it cost to build and then destroy the dam that is "burst" in the picture. They must be getting quite expert at the construction of these low-grade cement dams for screen purposes now. The idea is rather worn, in fact, and one recalls that more dams have burst than is good as a reflection upon the integrity of dam builders on this continent. The cast is indifferent, and the work they have to do does not inspire any of them to distinctive effort. On the whole, this sort of film is rather out of date today.

* * * *

A word as to the excellence of the titles in Fairbanks' latest film, "Don Q, Son of Zorro." This is a splendid picture, revealing the athletic actor at his very best, and finely balanced as to romantic interest and personal display. Moreover, the story is told with a simplicity that is most intriguing, and the action is so swift and so sensational that the audience is kept in suspense most of the time. But the titles are, in one sense, perhaps the very best thing about it. They have evidently been prepared with the greatest care, and they are full of humour, fit correctly into the action, are in no sense overdone, and provide precisely the essential illuminating detail to complete the tale. Mary Astor makes a lovely heroine in this film, by the way, and one delights to see artless acting so cleverly suggested as to seem wholly natural.

* * * *

With the Princess Theatre returning to the Shubert fold, there is an end temporarily to all the gossip about combines and purchases and re-adjustments. We shall now wait until the beginning of next season for the next move in the game, meanwhile, all's well.

Arts and Cinema Related in Ottawa

The moving picture and art colonies of Ottawa, the Canadian Capital, are closely related through the fact that several of the people more or less identified with the theatre business in Ottawa are artists of considerable repute. At a recent exhibition of the Ottawa Art Club, there were several paintings by Mrs. Ben Stapleton, wife of the veteran owner of the Centre Theatre, one of the downtown cinemas. Another recent exhibitor was H. B. Kells, assistant manager of the Regent Theatre, who first gained attention through copying scenes from the current moving picture attractions in enlarged water color paintings.

Charleston and Fiddlers Contest to Stimulate Business Capital Ottawa

Manager McNulty of the Capital Theatre, Ottawa, Ont., presented an extensive programme including a number of added attractions to a bill which comprised two film features, Warner Bros. "Seven Sinners," and James Oliver Curwood's "My Neighbor's Wife." On Tuesday night, a "Charleston Contest" was staged for all local dancers and on the Thursday night there was an "Old Timers' Fiddlers Contest." Friday night was scheduled as "Jazz Night." Mr. McNulty is working diligently with the building up of patronage for the Capital.

Canadian Stories for Canada

VITAL Exchanges of Canada are releasing six James Oliver Curwood stories. We can truthfully say of this author, "Lives there a Canadian with a soul so dead that never in his life has read of James Oliver Curwood?"

Lawson Haris and the Clifford S. Elfelt Productions Inc., call this series their Gold Bond specials. Each production has been given individual attention, each is distinctly a feature, each is unquestionably different, each is Canadian. Vital claim for these series that they are dramas which are picturizations of human beings, not unreal personages, they live, laugh, love, weep, fight, build, freed from the restraining influences of an artificial environment. Theirs is the life of the open, the life of action. The Habitant, the Eskimo, the Pioneer, the Gold Hunter, the Trappers, with their counterparts in the opposite sex, women who are accustomed to participate in the business of living, who have neither the inclination, nor the ambition to be a "clinging vine," who "mush" over the tracks of ice and snow with their men, stake out claims, drive the plough and in all ways "play the game." If your audiences are weary of the eternal "lounge lizard" dramas, Curwood's Classics should give them a Vital interest in motion pictures.

National (Columbia) Carbons

We have just recently completed arrangements with the National Carbon Company to once more handle their Columbia Projector Carbons, and we have a full New Stock for your orders.

We can supply the usual sizes in Cored Positives, Orotip Negatives, High Intensity, Positives and Negatives, Reflector Arc Positives and Negatives, and the White A.C. Specials.

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(not working for any one Producing Organization)

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LIMITED

Windsor - Ont.

Quota for British Isles

News of Important developments in the moving picture Industry was announced by Ray. S. Peck, director of the Canadian Government Motion Picture Studio at Ottawa, Ontario, following his return to the Canadian Capital on January 29 after important conferences with British and American film men in New York City

Mr. Peck stated that he had first hand information that the British Government would probably establish a quota system for the British Isles starting January 1, 1927, the British Quota to start with 10 per cent and to increase from time to time afterwards. The legislative requirements would also provide that 75 per cent of the capital investment in a picture must be of British origin and that 75 per cent of the cast would also have to be British.

The Canadian Government official declared that the International film situation was fraught with big possibilities for Canada. He stated that he had conferred with the representatives of a large British company while in New York when he had learned that this company, which is backed by an important and wealthy commercial enterprise having huge investments in Canada, had undertaken to establish a moving picture studio on Vancouver Island, in the vicinity of Victoria, B.C., for the making of pictures to qualify under the British requirements. Vancouver Island had been selected because of favorable climatic conditions and because of the relative proximity to Hollywood where hundreds of British and Canadian-born screen players of experience were available.

Mr. Peck announced that over 50 per cent of the financing required for the Canadian project had been provided for and that the remainder would be secured with comparative ease because of the prospect of a protected market in the United Kingdom. This would not be a stock-selling proposition, he asserted, and it would be financed on the basis of 50 per cent from the United Kingdom and the remainder from the United States. Mr. Peck also learned that Australia was also considering certain restrictions against all but British Empire-made pictures.

"It is for these reasons that Canada looms up on the International film horizon as a probable producing country for British films," declared Mr. Peck. "If the British film Industry becomes firmly established and if the British producers desire to capture a good share of the Canadian market, they will doubtless undertake to do a great deal of production work in the Dominion where scenic possibilities are immense."

Curtis Publishing Company Offers Attractive Theatre Programs

The Curtis Company Limited of Windsor, Ont., are specializing in individual programs of from four to eight pages illustrated. The cover has a full page illustration with space left for theatre imprint. The other three pages are left blank for the theatre announcements and advertising. The four page insert gives a series of stories concerning players, producers, production without centralizing, or boosting for one particular company. Programs are sent flat to the theatre and can be imprinted by your local printer. Prices are said to be moderate, since the great number of programs the Curtis Company prints enables them to give a low rate for the number required by individual theatre owners. The programs are printed with special attention as to quality of paper, setting, illustrations and the material used. The theatre owner through this service is enabled to secure at a minimized cost a program which he could not under ordinary circumstances afford to have printed for his theatre.

Ogdensburg N. Y. Suffers Through Terrific Fire

One of the worst fires in the City of Ogdensburg, N.Y., across from Prescott, Ontario, was that which destroyed the City Hall recently with a loss of $250,000. The municipal building was also used as a theatre and just previous to the fire the auditorium had been filled with people for a regular performance. The blaze started with a terrific explosion of gas in the basement. There were several in the building at the time but no one was injured.

Mountain Peak Named After Sir James Lougheed

A large mountain peak in the Canadian Rockies has been officially named in honor of a late Canadian exhibitor, Sir James Lougheed, owner of the Grand Theatre, Calgary, who was also prominent in the political life of Canada. The Geographic Board of Canada, Ottawa, has officially announced that a hitherto nameless peak, 8,850 feet high, northeast of Borgeau Mountain in the Banff district, has been called Mount Lougheed. For years the late Sir James Lougheed was a leader in the Canadian Senate and previously he was a member of the Canadian House of Commons for Calgary. He died recently in Ottawa.

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"MARCH"

IS

F.B.O. Month

"March 14th"

IS

Ray Lewis' Birthday

and as a slight token of our **appreciation** of **her untiring efforts** on behalf of **Independence** we name **Week commencing March 14th and ending March 20th---**

F.B.O's Ray Lewis Independence Week

To the Independent Motion Picture Theatre Owners of Canada.

Dear Exhibitors:

If are you glad that I was born, say it with Play Dates for F.B.O. during my birthday week.

RAY LEWIS.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 42. TORONTO, CANADA February 20th, 1926

R. J. ROMNEY

announces

The Independence of Vital Exchanges of Canada

which are **doing business** in **Canada independent** of any **affiliations.**

Mr. Romney claims that **Vital Exchanges of Canada** are **100% Canadian** and offers to Exhibitors

Six Canadian Classics

By JAMES OLIVER CURWOOD

"My Neighbor's Wife"
"The Gold Hunters"
"Tentacles of the North"
"The Courage of Captain Plum"
"Law or Loyalty"
"The Wolf Hunters"

Stories with that **Canadian tang,** deep-breathing, lung-filling, clean dramas. Stories of ice and snow, sunshine and flowers, wheat hills, valleys, the forest, the fields, virgin soil and ploughed acres, hunters and men of leisure, Maud Muller and milady, the pioneer and financier, laughter and tears. **Canada as we Canadians know it, as Curwood has written it.**

R. J. ROMNEY
General Manager
27 Prince William St.
ST. JOHN, N.B.

"BILL" MELODY
Hermant Bldg.
21 Dundas St. East Toronto
JAMES A. KIRKPATRICK
12 Mayor St., Montreal
I. H. ALLEN
302 Film Exchange Bldg., Winnipeg

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
288 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"MY WIFE AND I"

(Warners) Irene Rich, one of the most charming and womanly of screen personalities, is here given a rather creaky vehicle to convey her in her latest story. It is based on a forgotten novel by Harriet Beecher Stowe, brought up to date of course because it has limousines, Long Island Millionaires and—a vamp. This vamp is played by Constance Bennett who is industriously creating a large gallery of portraits of young women devoid of moral sense, captivating chits whose ears one longs to box, yet whose allure to the male of the species, young and old, one has to admit. Irene Rich is lovely and sympathetic, as always, and her sincere performance as the wife and mother would save a much worse picture. Huntley Gordon is plausible as the husband who "falls for" the same little vamp that has ensnared his son. Not a great picture by any means, but one which will respond satisfactorily to exploitation. Boost Irene Rich and her antithesis—Constance Bennett.

* * * *

CLASS B

"BLACK CYCLONE"

(Pathe) This amazing film is not only unique and novel in the extreme, but it is entertainment in all that the word implies. That remarkable Rex, who appeared last season in "The King of Wild Horses," is featured in this—and what a "leading man" he is! No mere posing or hogging the camera for him, he lives the part. So does a wicked looking big stallion called the "Killer" and looking the part for he has been deftly touched up with a paint brush so that he presents a properly sinister appearance as befits the villain of the piece. A touch of equine romance is given the story by introducing a gentle, graceful mare "Lady" who is sought by both Rex and the Killer. The horses are truly wonderful in their carrying out of the story, and though there are humans in it, they are of secondary importance though they do well the little they have to do.

The fights between Rex and the Killer are real fights not "reel" fights, (as for instance when Tom Moore licks Bill Russell) and the interest never lags for one second during the story. Let's have some more of Rex and the Killer, there are certain leading men and heavies we should like to forget (names furnished on request). If this is played up as it should be, theatre owners will have not only the greatest novelty of the season, but also one of their best B. O. attractions.

* * * *

CLASS B

"BAREE—SON OF KAZAN"

(Vitagraph) A very fine James Oliver Curwood story, featuring Anita Stewart who does more satisfactory work in this vivid story of the Hudson Bay country than we have had from her in a long time. "Wolf," the famous war dog is plausible—that is the stunts he is called upon to perform are plausible, and not just dragged in to give him an opportunity to show what he can do. The picture starts with a rush and its pace never lags. Its highlight apart from "Wolf" and Anita are the splendid acting of Donald Keith as the hero and Jack Curtis as the villainous factor, whose vile machinations are foiled by the dog. A picture whose entertainment value will appeal to every member of the family, and whose exploitation possibilities are almost endless, owing to the fact that about 800 newspapers are running this story as a serial.

CLASS B

"THAT DEVIL QUEMADO"

F. B. O.) This drama of dashing adventures and picturesque romance ought to establish Fred Thomson among the leading darerevils of the screen. The story is of the type made popular by "The Mark of Zorro," and concerns the adventures of a college-bred youth who returns to the land of his Spanish ancestors. Thomson, a graduate of Princeton and champion all around athlete while in college, is a most human and personable hero, who will, if he continues to get such excellent stories as this, soon become one of the prince favorites of action pictures. Gloria Hope is fine as the proud Eastern girl who finally succumbs to his charm, while Alan Roscoe is sufficiently sinister as the other fellow.

Boost this one big, with no fear of disappointing your patrons, and you will be rewarded by having established another name which will draw customers to your theatre.

* * * *

CLASS B

"UP THE LADDER"

(Universal) This familiar story of a caddish husband who, upon reaching the upper rungs of the ladder of success, straightaway forgets and neglects the loyal little woman who helped put him there is told once again. James Van Cinton (Forest Stanley) is one of those chaps (whose name is legion) who cannot stand prosperity, and who is only faithful when he is poor. Virginia Valli as the wife is sincere, sweet and appealing—much more so than Margaret Livingston as the "other woman." George Fawcett is splendid as always; and Priscilla Moran, a darling child is very nearly the best thing in the entire picture. Holmes Herbert, a fine actor, has not enough to do. A new quirk is given the story by showing a television-phone—the husband's invention—this ingenious contraption enables one to see the person to whom one is speaking over the phone, and eventually proves hubby's undoing. A worthwhile picture on account of the heart interest, and the new angels given a tried and true story.

* * * *

CLASS B

"ZANDER THE GREAT"

(Metro-Goldwyn) This is only an ordinary picture. Yet we give it a B rating advisedly, because of the tremendous pre-publicity given it by the Hearst papers, as well as for some exceptional comedy acting on the part of Marion Davies. In fact her comedy scenes are of the highest order. If the picture was not so drawn out—in spots, and Marion's work as fine in its dramatic moments as in its comedy moments, the picture would be deserving of the very highest rating. A truly all star cast has been assembled in support of the star, and includes Harrison Ford, Holbrook Blinn, Hobart Bosworth, Harry Myers, Harry Watson, George Siegman and others.

In the orphanage scenes which open the picture, Marion Davies is surprisingly like Mary Pickford in her portrayal of the homely, freckled little waif. Later while her own beautiful self, she is somehow very much less convincing. However, it is on the whole very satisfying entertainment, and well worthy of extensive exploitation.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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THE CANADIAN PRODUCER'S TRADE WEEKLY MAGAZINE
CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE

ESTABLISHED 1915
FOR EXHIBITORS

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TEL. TRINITY 1481

Vol. 17, No. 42. TORONTO, CANADA February 20th, 1926

What Is Anne Luther To Us?

IN the Buffalo Sunday Times of Feb. 14th, there is a two-page confession of Anne Luther which is headed "Hectic Confessions of Red-Haired Anne Luther, Broadway's 'Champ Vamp.'"

The sub-heading reads, "Her Stormy Career as Star, wife, divorcee and 'other woman' in suits and sensations from Hollywood's studios to High Life along the White Way, including the first authentic account of her tragic romance with funny Mr. Gallagher and her side of the scandals in which she was innocently involved with Millionaires, Beauties, Bounders and World Celebrities."

* * *

At the top of the double page is "an unconventional pose." Anne Luther bare-legged, down further on the page a picture of "Her Funny-Man-Mate, Edward Gallagher, of the Famous Gallagher and Shean Team, Miss Luther's second husband." The next photo shows Anne in the arms of Charles Hutchinson and is headed "A Thrill for the Fans." At the bottom of the page, Anne in a car, caption "The Controversy Car, Miss Luther in the $10,000 Roadster Given Her By Captain White, Which She Says She Tried to Return to Him." A large cut shows Captain White in the background scowling while Anne is in the arms of "the other fellow." The drawing is captioned, "The Kiss that Started Something."

* * *

There is another picture of Anne holding up a ring and it is captioned the "Engagement Ring' and a photo of Captain Jack White underlined "she sued him for $100,000, Captain Jack White, the rich mining man, whose Transcontinental trip with her, Miss Luther describes in this chapter."

I am not going into the details of Anne's confession, how she met Captain White; and how he promised to star her, how he gave her a $10,000 car and she went shopping with him, all part of the starring contract. How surprised she was and how sorry to learn that Captain White had made no reservation on that famous transcontinental train; and so she let him into her compartment in order to save him from sitting up all night. How shocked she was to discover he was a married man; and how shocked he was to have another man rush forward and kiss her, described by Anne as just a platonic friend and kiss. How annoyed Captain White was to discover that her reputation was a bit "rippy" and how she sued him for breach of contract, claiming $100,000 damages; and that she lost the suit. Anne repeats the summing up of Judge Valentine as follows: "My impression is that it was White's intention to have her (Anne Luther) come to California as his travelling companion and intended to get into the same compartment, she says he forced himself upon her. Evidently she did not demur, on the contrary, they proceeded to fall in love. I dismiss the case on technical and moral grounds. First, because the breached contract came within the statute of fraud, and second, because the conduct of both the principals shows that one of the considerations for entering into the proposed contract was illicit relationship." Can you imagine a woman of any refinement broadcasting such a summing up in order to secure some publicity? Nor does the confession end here.

* * *

Anne goes on to tell of her sojourn in her home on Long Island and how finally she was admitted to the "exclusive set" for which she repays her hostesses by publicizing, "You may talk about the night life of the folk of screen and stage all you want to. I can assure you that their wildest all-night sprees would have looked like a chess tournament beside the week-end festivities of that particular Long Island gang. 'Hunt your wife and find your husband' those were the most popular games in the nearly-daylight hours." Anne goes on to demurely state that the "parties" did not amuse her, and induced her to go to bed more frequently at 9 o'clock.

* * *

And then comes the tragic experience of the episode with Frank Mayo. She visited him in his flat, he was ill; and Dagmar Godowsky, his wife, raided the place, accompanied by detectives. Anne is going to tell the readers of the Times next week her version of the raid. She is still misunderstood and innocent. Now what I should like to know is what is Anne Luther to us, to the earnest, sincere people of this Industry? Must she broadcast information which any decent woman would give her soul to cover up? Must she make Motion Pictures a target for more mud-throwing; and what is this kind of publicity going to get Anne? Will some producer now think her of sufficient interest to star her? Must our Motion Picture stars attract their patronage through bed-room disclosures since they have no talent for attracting audiences through their screen ability?

What is this fever for publicity which fixes the blush in a woman's cheek; and urges her to become the "tainted morsel" of conversation, jeered at and desired by readers who have not passed the period of facial eruptions. Is it for such as these that we uphold the virtues of our Industry?

—RAY LEWIS.

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F.B.O's Ray Lewis Independence Week Beginning March 14th.

F. B. O.'s Ray Lewis Independence Week was presented as a token of appreciation to Ray Lewis for her fight for the preservation of the Independent theatre owner and producer in Canada. The week of March 14th was selected since March 14th is Ray Lewis' birthday. "We, in Canada, in this Picture Industry, have weathered, as they say, many storms together, we have seen Independents in Canada prosperous. Have watched them build up big enterprises. Independent distributors build up prestige and business through trading with Independent theatre owners. We have also witnessed the inroads of the Trust, and the Monopolistic pressure of elimination in which many Independent theatre owners were forced out of business and producing units absorbed. It is necessary for the life of the Independent Theatre owner that the career of the Independent distributing units in Canada be a prosperous one. As long as the Independent theatre owner can secure good Independent product, his Independence cannot be assailed. I hope that my Independent theatre-owners-friends will co-operate with me in making the week of March 14th a monument to commemorate what Independent theatre owners can do for an Independent distributor in Canada. Say it with Play Dates for F. B. O. Week of March 14th."

—RAY LEWIS.

R. J. Romney States Vital in Canada Not Involved

R. J. Romney in a recent telegraphic communication to The Digest states that the Vital Exchanges of Canada are in no way involved in the bankruptcy proceedings in which Vital Exchanges Inc., of New York now finds itself. Mr. Romney states that his company in Canada are making splendid progress; and that he has a programme of Independent product to offer exhibitors in Canada which show every indication of fulfilling the expectations of their buyers. In addition to the present programme Mr. Romney states that he has a line-up of other product which will prove in the nature of a surprise when the announcement of this is made. Vital Exchanges will continue to do business in Canada as usual. Of particular interest is the series of six James Oliver Curwood Classics now being released. The stories are by a well-known Canadian author; and have been given big productions, all-star casts and that individual attention which goes towards making each Curwood a feature. In addition to the Curwood series, Vital are offering a varied programme of other features and short subjects, including a series of comedies. Mr. Romney enjoys an honourable reputation in Canada; and exhibitors should see that his efforts to establish Vital here, prove successful.

Walter H. Golding Accompanies Finnish Skater To Madison Sq. New York

Attending the Skating Races at Madison Square, New York, was Walter H. Golding of the Imperial Theatre, St. John, who was representing the St. John Skating Association and who accompanied the Finnish Champion, Chas. Thunburg to St. John, holding out a friendly hand to the overseas skater in a new land whose language the European did not speak.

Central Canadian Exhibition Association Join Exhibitors Fight Music Copyright Bill

P. J. Nolan, owner of the Rex Theatre, Ottawa, has enlisted the aid of the Central Canada Exhibition Association, which stages the Ottawa Fair each year, in the fight against the L. J. Ladner amendment to the Canadian Copyright Act by which a royalty could be collected from theatres and fall fairs for the playing of copyrighted music. Mr. Nolan attended a meeting of the Ottawa Fair directors and pointed out to them that the Fair would have to pay big fees for band concerts if the copyrighted amendment went through the House of Commons at Ottawa. The Exhibition association is now lined up with the local exhibitors in the fight.

Maritime Film Board Formed For New Brunswick

A Maritime Film Board of Trade has been formed recently in New Brunswick with the following officers. President—R. G. March, Vice-President—P .W. Hogan, Sec.-Treas.—W. A. Sault.

Pete Gagnier, for many months identified with the Regent Theatre, Ottawa, has migrated to Detroit, Mich. Charles St. Denis, formerly with the Regent and for the past year a resident of Montreal, has returned to the Regent staff and is being enthusiastically welcomed.

Patients at the Lancaster Military Hospital were the guests of F. B. Selby, manager of the Queen Square Theatre and of Basil Horsfall of the Opera Film Company at a matinee of the "Bohemian Girl." The artists of this company volunteered to sing to the soldier patients in the County Hospital and their kindess was greatly appreciated.

AGAIN QUALITY COUNTS!!

Mr. John Myers, Imperial Theatre, Sarnia, has just installed two

De Luxe Motiograph Projectors with De Luxe Reflector Arcs and Gundlach Lenses

Results? PERFECT. SATISFACTION? 100%

Is it any wonder we say that "Quality Counts." Because no other projection can ever approach the De Luxe Motiograph in design, massiveness, simplicity, durability or prices.

It used to be—"Ask any Motiograph Owner." Now it is—"Ask *any* Exhibitor!"

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Theatre Programs

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General Fan News

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Get the Facts and the "Exclusive" by writing or wiring

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G. F. Braddock Speaks Encouraging of British Films

Cites Number of Companies Producing in England—New Year Will See Marked Change in Connection with British Production and Distribution.

The year which has just closed cannot be regarded as a satisfactory one for British films in view of the present situation in the United Kingdom and throughout he Empire, where he greater proportion of films shown, amounting in many districts to ninety per cent and over, are of foreign production. A great deal of attention has been directed in the public and trade press, and in other quarters, to this state of affairs, which is universally admitted to be a most unhappy one from all points of view. The new year, however, opens with the hope that before long something will be done to increase the output of British pictures though the problem is admittedly a difficult one. The industry is, at the suggestion of His Majesty's Government, at present engaged in exploring the problem. It is almost certain that existing conditions will not be allowed to continue. The prospects for increasing the output of British films are bound up very closely with the problem of securing larger overseas sales, more particularly within the Empire because the market within the British Isles is not sufficient to enable sales to be effected which can repay the cost of a modern high-class production. Fortunately reports from overseas markets tend to show that there is every chance of a welcome being given to a greater number of British films than are at present being sold, always assuming that the quality and interest of the pictures are of sufficient merit.

It must not be thought that film production has in any way ceased in the United Kingdom, though it is admitted that the number of pictures being turned out and in course of preparation, are far below those needed to make a satisfactory output. A number of firms are, however, still producing, such as Welsh Pearson & Company, Limited; the Gaumont Film Company; Gainsborough Pictures, Limited, and the Stoll Film Production Company, British Instructional Films Limited, etc. As an example of what can be done, mention may be made of a recent British production entitled "Nell Gwyn," made under the direction of Herbert Wilcox, and now released through British National Pictures. "Nell Gwyn" will be presented on Broadway in one of the first-run theatres. It is considered the equal of the best pictures yet made.

International World Skating Contest St. John Brings All Film Cameramen

At the International Championships for the World's Skating held recently in St. John the following photographers were present: David R. Oliver of Kinograms, New York; Phil E. Coolidge, Pathe News, Boston; Ludwig Criskop, Pathe News; Slow Motion Pictures; Bert Mason, Fox News, Montreal; R. H. Eaton, Fox News, New York; F. A. McKay for the Imperial Theatre, St. John, N. B.

Col. Cooper Visits Ottawa Declares Ont. Should Remove Ban Against German Films

A recent visitor in Ottawa was Col. John A. Cooper, Toronto, president of the Motion Picture Distributors & Exhibitors of Canada. He discussed with local authorities various phases of the film situation and asserted that it was about time that the Ontario Provincial Government raised its ban against German-made productions. Ontario was now the only Province in Canada which now forbids the screening of a German film, he said. He was enthusiastic in his praise of "The Last Laugh," one of the best comedies of 1925, which Ontario theatre-goers had been denied the pleasure of seeing.

Col. Cooper told newspapermen that if exhibitors were called upon to pay a royalty on foreign copyrighted music, as stipulated under proposed regulations, it would simply mean a boost in admission prices to the public.

General Amusements Limited Authorized Capital $22,000

The Canadian Government has issued a Federal company charter to the General Amusements, Limited, with headquarters in Ottawa, the authorized capital being $22,000. This is the new company, headed by Donat Paquin of Hull, which has the large Imperial Theatre, Ottawa, under a lease for a term of years, with J. T. Moxley as manager of the Imperial. Mr. Paquin also operates the Laurier and Eden Theatres in Hull.

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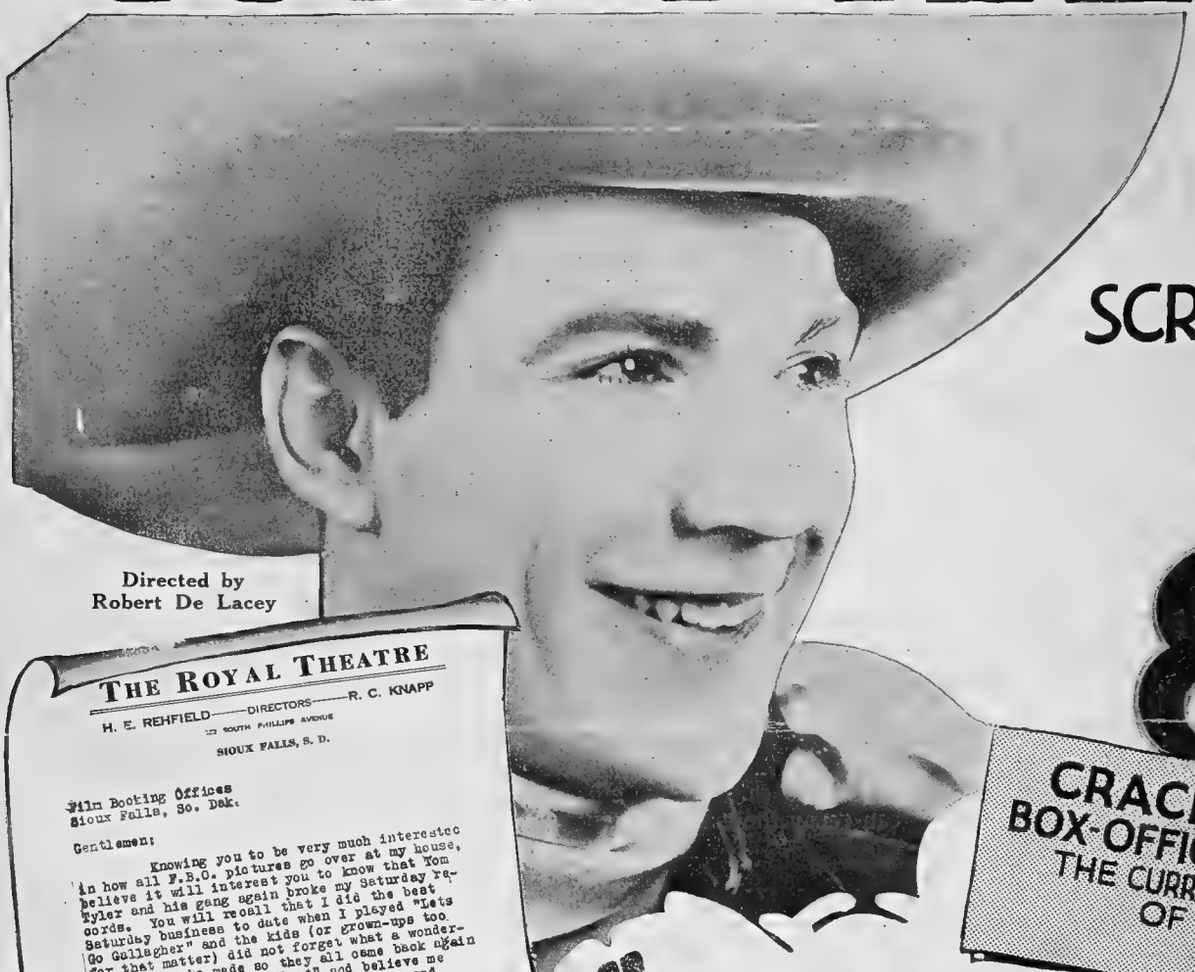
TOM TYLER



F.B.O.'s LATEST WESTERN SCREEN FIND

WITH HIS WONDERFUL HORSE AND HIS PALS - FRANKIE DARRO, PONY, AND DOG

IN

8

CRACKERJACK BOX-OFFICE WESTERNS THE CURRENT RELEASE OF WHICH IS

Directed by Robert De Lacey

THE ROYAL THEATRE

H. E. REHFIELD——DIRECTORS——R. C. KNAPP

SIOUX FALLS, S. D.

Film Booking Offices
Sioux Falls, So. Dak.

Gentlemen:

Knowing you to be very much interested in how all F.B.O. pictures go over at my house, I believe it will interest you to know that Tom Tyler and his gang again broke my Saturday records. You will recall that I did the best Saturday business to date when I played "Lets Go Gallagher" and the kids (or grown-ups too for that matter) did not forget what a wonderful picture he made so they all came back again to see "The Wyoming Wildcat" and believe me they sure ate it up as it is sure fire and contained plenty of comedy, hard-riding and several good scraps to say nothing of the big climax where Tom and his horse plunge into the river from a high cliff to rescue the heroine. Little Frankie Darro sure pleases the kids as he is a very finished little performer and as I previously stated I hope F.B O. keeps him in the cast.

Yours sincerely,
Royal Theatre.

Have you played these TOM TYLER winners

"LET'S GO GALLAGHER"

"THE WYOMING WILDCAT"

"THE COWBOY MUSKETEER"

"Born to Battle"

THE FAST ACTION DRAMA OF THE WEST

THE greatest box office drawing power combination in Western Pictures today is smiling Tom Tyler, his wonderful horse and his little Pals, Frankie Darro, pony and dog. They knock 'em off their seats everywhere. Going big everywhere. Different, better, bigger by miles than the average western. Play 'em steady and watch your business grow.

Distributed by

Film Booking Offices of Canada, Limited

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No 15126R

CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 43. TORONTO, CANADA February 27th, 1926

Vital Facts

"In the first place we are absolutely ***Independent of all entanglements***---We have a ***Vital*** mission to perform.

We are now in the exact position as was the ***Imp, Kay, Bee, Bison*** and others fifteen years ago. We are handling pictures which do not cost millions to produce, but they are subjects that from my experience the patrons of your theatres like to see. You can buy them at a price which will enable you to make a decent profit. ***We will make the price fit your particular theatre.*** Write, wire or phone---we will appreciate your business and make every endeavour to do business with you."

R. J. ROMNEY.

R. J. ROMNEY
General Manager
27 Prince William St.
ST. JOHN, N.B.

"BILL" MELODY
Hermant Bldg.
21 Dundas St. East Toronto
JAMES A. KIRKPATRICK
12 Mayor St., Montreal
I. H. ALLEN
302 Film Exchange Bldg., Winnipeg

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"THE SHOCK PUNCH"

(Famous Players) Richard Dix out-safety lasts a certain begoggled comedian in this genuinely hair-raising thriller. It is the fast moving story of a strong armed young college grad who turns iron worker to win the heart of his lady fair. The story is thin to the point of emaciation, but is so replete with ACTION that this lack is not noticeable. The greater part of this action takes place on the structure of the new New York Telephone Company's building in lower New York, the scenes of New York's famous sky-line and harbor are remarkable, and will prove of great interest all over the country. Young and old will delight in the hero's hazardous feats—though some of his hair-breadth escapes will be hard on those with hearts. Frances Howard is quite charming as the heroine, though we could not quite see why the hero should so constantly risk his life for her. Walter Long has seldom been so villainous; and while only a "movie," it is such a darned entertaining movie as to fit into any class of program.

* * * *

CLASS B

"FRIENDLY ENEMIES"

(Producers Distributing) One of the very best screen adaptations of a stage success ever made. It features the world famous and well beloved Weber and Fields; notwithstanding its theme of conditions attending the United States entrance into the World War, ought to prove an outstanding success—both artistic and Box Office. No better acting of a father's grief has ever been done on the screen than Lew Fields does here. If any evidence was needed that he is a great actor it is furnished in this film story beyond all doubt. Though the story is heavily sentimental, it has the saving grace of flashes of humour, both in action and in clever captions. The two old friends—the friendly enemies—who quarrel violently over everything—the war, pinochle and what not—are a most lovable pair as portrayed by Lew Fields and Joe Weber and will live long in one's memory. Eugenie Besserer, Jack Mulhall, Virginia Brown Faire, Lucille Lee Stewart and Stuart Holmes round out an almost perfect cast. This is entertainment of the very highest grade.

* * * *

CLASS B

"SOUL FIRE"

(First National) Richard Barthelmess in a rather heavy romantic drama spells Box Office success. This story, adapted from Martin Brown's "Great Music," concerns a young composer who yearned to achieve a great work, and who felt that he must experience LOVE to be enabled to do so. In his erotic pilgrimage he wallowed successively in the mire of Paris, Port Said and a South Sea Island; having hectic love affairs with an Italian princess (admirably acted by Carlotta Monterey) a drab of Port Said (most wonderfully presented by Helen Ware—the same role she had in the play) and with a little English girl in the South Sea Island. Bessie Love was the latter, and proved to be the inspiration for his great effort. Barthelmess in this "heart interest" character is intense and interesting, and while not an ideal type for a musician, is romantic and will register strongly. This will be a real Box Office bet.

CLASS B

"SPOOK RANCH"

(Universal) The fast riding, ever smiling Hoot Gibson has never appeared to better advantage than in this story of a chap who gets "stung" trying to prospect for gold on the desert. The story is by no means a stereotyped Western, though it has its full quota of riding and fighting. It has been clearly built for entertainment values—i. e. Box Office values—even at the sacrifice of a slight amount of plausibility. The comedy is especially infectious, and will be enjoyed equally by youngsters of 9 or 90. Helen Ferguson is charming in Hoot's support, and the entire cast is capable. This is capital entertainment anyway you look at it, and is deserving of intensive exploitation.

* * * *

CLASS B

"THE NIGHT CLUB"

(Famous Players) A farce comedy which degenerates into slapstick in many spots but which is so genuinely laugh-provoking as to merit a high rating. Raymond Griffith is featured and is extremely deft and funny in the role of a chap left "waiting at the church," who thereupon becomes a bitter woman hater. Louise Fazenda is alluring, and as funny as can be imagined as a travesty Carmen, and Wallace Beery as a tough tamale again proves for the steenth time that he is just as supreme as a comedian as he is as a"bad" man—which is saying considerable. Vera Reynolds is the heroine—why? The picture is so genuinely funny and entertaining that it is well worth "getting behind" and boosting.

* * * *

CLASS B

"THE BRIDGE OF SIGHS"

(Warners) Not a great big picture but all the more attractive on that very account for it deals in an appealing manner wih everyday matters in an everyday manner. It is a story which will arouse sympathy anywhere, and while sad is not morbidly so. Ralph Lewis in the part of an unbending father is fine, and so is Alec Francis as the Father who is unjustly sent to jail. Creighton Hale is fair and surpisingly lacking in his native whimsical humor. Dorothy Mackaill contributes another fine portrait to her rapidly growing gallery of screen characters. A fine title to draw to, and real good entertainment to offer after you have got them in.

* * * *

CLASS B

"THE MAN IN BLUE"

(Universal) Colorful atmosphere, fast action and good incident feature this romance of a cop and an Italian girl. The man in blue, splendidly played by Herbert Rawlinson, has his own troubles with sons of sunny Italy—to say nothing of a horde of politicians, but he wins out—of course he does, and you will have an enjoyable time watching him do so, for the story is full of real romance, honest humor and genuine heart interest. Madge Bellamy is a delight to the eyes as the Italian girl and does some capital acting. Boost this one, it will bring results.

F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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THE CANADIAN MOVING PICTURE DIGEST — INDEPENDENT * AND * PROGRESSIVE — TRADE WEEKLY MAGAZINE — CANADIAN PRODUCT

ESTABLISHED 1915 FOR EXHIBITORS

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Vol. 17, No. 43 TORONTO, CANADA February 27th, 1926

March 14th F. B. O's Ray Lewis Independence Week

MARCH 14th is my birthday. The best present Life gave me, in addition to the bonus of being born, was a consciousness that all men are born free.

It is necessary for the promotion and preservation of the British spirit in Canada that our Industry shall remain an Industry of Independent units, uncontrolled, and operating exhibition, production, or distribution according to the needs of our Industry.

Canada's Film Industry has a reputation for being Trust-controlled, that the exhibition and distribution, affiliated with production, is largely under foreign control; and that it is almost impossible to remain an Independent unit.

The Canadian Moving Picture Digest is one of the very few enterprises in our Industry in Canada which has managed to remain Independent. The policy of The Digest has been to preserve the Independence of motion picture theatre owners and distributors in Canada as well as those enterprises with which we are allied.

Theatre owners of Canada have observed what this has meant to The Digest, they have observed that the advertising in The Digest has diminished through Trust persuasion, but they have also observed that the F. B. O. in Canada remained in The Digest as an advertiser, proving to exhibitors that they believed in a "square deal," that their policy is Independent. F. B. O. have also had to battle for their existence in Canada, and in appreciation for what The Digest has tried to do in keeping Canada's door open to the Film Industry, F. B. O. has named the week of March 14th F. B. O.'s Ray Lewis Independence Week.

I tell you, gentlemen, that it takes Independence to name a week in honour of your editor. I appreciate F. B. O.'s Independent courage, their token of appreciation for the little work which I have been able to do for you; and if you are of the same opinion as they, if you believe that I have earnestly tried to help you, say it with Play Dates for F.B.O. during the week beginning March 14th, F. B. O.'s Ray Lewis Independence Week. Thank you.

—RAY LEWIS.

F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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P. C. Taylor Reports Exhibitors' Co-operation Week March 14th

P. C. Taylor, General Manager in Canada for F. B. O., recently returned from a two weeks' trip through Eastern Canada, during which time he visited the Montreal and St. John offices of the Company. Mr. Taylor reports that business is good, so far as F. B. O. is concerned; and that exhibitors are co-operating in a really wonderful degree in making the week of March 14th, a Ray Lewis Week, a banner week for Independence in Canada.

Tax Remains in Winnipeg For Another Year

The Theatre Managers Association of Winnipeg and the Winnipeg and Manitoba exhibitors decided not to make any effort to have the amusement tax changed in its clauses affecting ticket sales up to 50 cents and the tax remains for another year. It is practically a 10 per cent tax, with children's tickets up to 15 cents exempt.

Uncensored Advertising Fined at Broadview, Sask.

F. H. Coles, who displayed advertising at his theatre in Broadview, Sask., depicting scenes from 'Satan's Dawn,' without having it passed by the Saskatchewan censor board, pleaded guilty and was fined $10 and costs by the magistrate at Broadview.

Mannikin, with a local boy, Walter Pigeon, drew good crowds to the Imperial Theatre. Mr. Pigeon's appearance was greeted with applause in his native town.

Lethbridge Amusement Co. Operating Theatre Lethbridge

The Lethbridge Amusement Company has been formed at Lethbridge, Alta., to operate all picture theatres in that city with James B. De Guerre as president, and A. W. Shackleford as general manager; H. H. Granger disposing of interests in his theatres to the new company.

Capt. Critchell-Bullock Films Sub-Arctic Region

Capt. Critchell-Bullock, F. R. G. S. Ottawa, Ontario, well-known as an explorer and geographist, has brought out a special 2,000-foot film called "Big Game in the Sub-Arctic of Canada" which is being compared to "Nanook of the North" in Government and other circles of the Dominion. The picture describes a trip from Great Slave Lake to Hudson's Bay, through an unknown section of Northern Canada and it shows such romantic animals in their natural surroundings as the musk-oxen, caribou, wolves and others.

Capt. Bullock is going to New York in April at the request of the U. S. Department of Agriculture to show the film before the annual meeting of the Society of Mammalogists and elsewhere in the States. A print is also being sent to England for special presentation. Capt. Bullock is now arranging another sub-arctic expedition for the purpose of gathering more material.

Ben Self has sold out his 40 per cent interest in the Prince Rupert Amusement Company, of Prince Rupert, B.C., to Paul Alvazoff, of Vancouver and Col. S. P. McMordie. The latter will continue to manage the company' s two theatres, the Westholme and Empress.

Working for Government No "Easy Job" Peck Gives 100 Lectures

According to a statement by Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, the official lecturer of that department gave approximately 100 lectures during 1925 to about 15,000 persons, including members of numerous service clubs, community organizations, chambers of Commerce, educational institutions, bankers' institutes and other bodies, this work being carried out through the Canadian National Railways, the Government-owned railway system. Government scenics, travel pictures and other moving picture subjects were used in these lectures.

Their Excellencies Lord and Lady Byng as Patrons At Ottawa Capital

Their Excellencies, Baron Byng of Vimy, Governor-General of Canada, and Lady Byng, have extended their official patronage to the show which is to be held in the Capital Theatre, Ottawa, on March 3 under the auspices of the Canadian Tuberculous Veterans Association. Arrangements are being made with Manager McNulty of the Ottawa Capital for the presentation of a special film programme for the occasion.

MOTION PICTURE OPERATOR desires position. Ten years experience. Can run any machine. Willing to go anywhere in Ontario, but would prefer to be within 50 miles from Brantford.

BOX 3—DIGEST

AGAIN QUALITY COUNTS!!

Mr. John Myers, Imperial Theatre, Sarnia, has just installed two

De Luxe Motiograph Projectors with De Luxe Reflector Arcs and Gundlach Lenses

Results? PERFECT. SATISFACTION? 100%

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Vital Exchanges Offer Attractive Programme to Exhibitors

Look over this list of pictures Vital Exchanges of Canada is offering to you:

SUPER WESTERNS—Featuring Ken Maynard and his horse, Tarzan. The best combination of horse and rider on the screen today.
$50,000 REWARD—5 reels. Esther Ralston is the female star in this.
FIGHTING COURAGE—5 reels.
DEMON RIDER—5 reels.
MYSTERY BOX (serial)—10 episodes. Featuring Ben Wilson and Neva Gerber. Playing twenty satisfied theatres in Toronto alone.
MY NEIGHBOR'S WIFE—6 reels. A James Oliver Curwood story with an all star cast that looks like a Hollywood directory.
LAW OR LOYALTY—5 reels. A genuine all Canadian story with Red Blooded action.
UNDER FIRE—WARRIOR KING—5 reels General King's stories of Pioneer Days.
PEGGY OF THE SECRET SERVICE—Starring Pretty Peggy O'Day. An underworld story with action personified.
SIX 2 REEL KID COMEDIES—
SIX 2 REEL SLAPSTICK COMEDIES—
TWO 2 REEL DRAMAS—The Invention. It Might Happen To You.

Vital Exchanges of Canada is operating as a Canadian Film Enterprise. It is necessary for all Independent theatre owners to support Vital Exchanges and all Independent producing and distributing units, in order to have these Independent mediums through which you can obtain pictures. Your success, is linked up with the success of Independent distributors. Play Dates for Independents is an insurance for your theatre. Keep the Film Industry in Canada out of Trust control by fostering Independent enterprises.

Ottawa Boys Club See "His People"

One hundred boys of the Ottawa Boys Club, under Supervisor Fred McCann, were the guests of Manager James Moxley of the Imperial Theatre, Ottawa, for a presentation of "His People" at a regular evening performance at the Imperial. The event was duly noted in the local newspapers.

Educational Faculty of Ottawa See Guest Performance "Don Q, Son of Zorro"

All teachers of high, public and separate schools, colleges and convents in Ottawa, Hull and other centres of the Ottawa district were the guests of Manager Leonard Bishop at the Regent Theatre, Ottawa, Saturday morning, February 13, for a special presentation of "Don Q, Son of Zorro." Many men and women of the teaching profession took advantage of the invitation to see the feature. It was good advertising.

Eastern Canada, down by the sea, is being featured in current releases of the Canadian Government. The quaint and tiny Province of Prince Edward Island is seen in three films, "Canada's Cosy Corner," "The Cradle of Confederation," and "The Garden of the Gulf." There is also a picture of St. John, N. B., as "The City of Loyalists" and another of the Atlantic coast line near Halifax, N. S.

Music Tax Bill Stirring Quebec Theatre Owners Into United Action

The offering of an amendment to the Canadian Copyrighted Act by Leon J. Ladner, member for Vancouver, B. C., in the Canadian House of Commons at Ottawa, Ontario, to provide for the collection of a royalty on all protected music in theatres of Canada is causing considerable concern to exhibitors.

At a general meeting of the Montreal Theatre Managers Association, held in the Keith-Albee Building, Montreal, February 12, it was unanimously decided that all of the theatres of the Province of Quebec would organize to oppose the passage of the amendment. It is anticipated by the managers that heavy fees will be imposed under the amended act on a seating capacity basis and the fear was expressed that further taxation on seats for copyrighted music would hurt the theatre business. B. M. Garfield, manager of the Rialto Theatre, Montreal, secretary of the Montreal association, is entrusted with the duty of organizing the Province of Quebec against the amendment and a large deputation is to be sent to Ottawa if necessary.

WANTED

To rent Theatre. Showman of 15 years experience. Please give all particulars of capacity and what equipment you've got and what lease willing to give, by first mail.

C. FLOYD
1422 Bleury Street
Montreal, Quebec.

F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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MARCH

Is F. B. O. Month

Week Commencing

MARCH 14th

is F. B. O's Ray Lewis Independence Week

We ask the co-operation of every Independent Exhibitor in Canada that we may make Ray Lewis' Week the most successful ever.

You Have the Play Dates! We Have the Pictures!

The Time is Short! Let's Get Together!

Film Booking Offices of Canada Limited

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 44. TORONTO, CANADA March 6th, 1926

A Vital Canadian Company

What Canada needs is a Canadian Picture Industry—Canadian Enterprise. What Canada is going to get from Vital is a Canadian Exchange with Offices across Canada to help Canada's Film Industry. What Canadian Exhibitors and their public are going to get from these Vital Exchanges are Vital pictures with a Canadian appeal.

Vital is prepared to furnish exhibitors with pictures which will be worth the "price of admission," and at a price which will leave the exhibitors a profit.

Some of Our Vital Pictures---

Wanda Hawley and Nigel Barrie in George R. Sims' Famous Melodrama

"The Lights of London"

IT'S BRITISH

Another Britisher

Be ty Blythe and Carlyle Blackwell in

"SHE"

by Sir Rider Haggard

"NOTORIETY"

Directed by Will Nigh. Cast—All Star. Mary Alden, Rod La Rocque, Richard Travers, George Hackathorne.

"Down Upon the Swanee River"

"The Pearl of Love"
By Harriet Beecher Stowe, Author of "Uncle Tom's Cabin

"My Neighbour's Wife"
By James Oliver Curwood

Mrs. Wallace Reid's "Red Kimona" and others as Vitally good

R. J. ROMNEY
General Manager
27 Prince William St.
ST. JOHN, N.B.

Montreal Office—12 Mayor St.

GEORGE A. BALSDON
Hermant Bldg.
21 Dundas St. East Toronto

Winnipeg Office—302 Film Exchange Bldg.

PUBLISHED BY
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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B
"CHICKIE"

(First National) A real melodrama that should please all classes of movie goers. It is taken from the novel of the same name which appeared serially in syndicated newspapers. This story of a stengrapher who in her love of finery wanders into temptation is of absorbing interest, and Dorothy Mackaill as Chickie is an ideal selection for the character and gives a splendid dramatic performance of the tortured girl. Gladys Brockwell and Hobart Bosworth as her parents are flawless in their portrayals. John Bowers, Myrtle Stedman, Olive Tell and Paul Nicholson are better than adequate, and the whole is very high class and satisfying entertainment. Don't be afraid to get back of this one strongly.

* * * *

CLASS B
"WHITE FANG"

(F. B. O.) A Jack London story featuring that most human of canines, Strongheart. This wonderful dog registers various emotions in a manner which would be the despair of most screen actors. The story is well knit, different and one's interest is held throughout. There are no "big" names in the supporting cast, but splendid work is done by Theodore Von Eltz, Ruth Dwyer, Chas. Murray and others.

Play up Jack London and above all things stress the really marvelous ability of this dog. Though a strong picture it is not heavy, and the final touches are novel in the extreme.

* * * *

CLASS B
"RIDERS OF THE PURPLE SAGE"

(Fox) Tom Mox is a pretty dependable bet just at present, and though this Zane Grey story is scarcely up to the standard of Dick Turpin it is still smashing dashing entertainment. No hero has ever bowled over so many adversaries as does the intrepid Tom; this will delight the kids, and will in no wise annoy the grown ups, all of whom like action of this sort. Tom, Tony and Zane Grey make three aces to draw to for a full house.

* * * *

CLASS B
"ADVENTURE"

(Famous Players) This picture is all that its title implies—plus. It is a most intriguing setting of a Jack London story with a locals in the notoriously lawless Solomon Islands. Pauline Starke, a more youthful and peppier replica of Marquise Gloria, becomes partner with Tom Moore in the ownership of a plantation. She is to quote herself "eighteen, white and able to take care of herself and doesn't want to be loved—ever," and if you don't think that this declartion, brings her plenty of trouble, you're cuckoo! She beats two deep-sea tramps (wonderfully played by Wallace Beery and Raymond Hatton) at their game—POKER, had it been strip poker the picture would have stopped right there—the censors wouldn't have stood for it. She repulses the honorable amorous advances of Tom Moore, as well as the dishonorable ones of Walter McGrail. But after being captured and taken to sea by Beery and Hatton, and suffering the humiliation of being rescued by Tom Moore, she decides that she is "eighteen, white and just foolish, and wants to be loved now." Pauline Starke is priceless in her portrayal of this fascinating little minx. While her brief and victorious bout with little Raymond Hatton in self justification is a gem. This picture receives our unqualified endorsement as high class entertainment.

* * * *

CLASS B
"A LOST LADY"

(Warner) Irene Rich, whose sincere womanly performances have been the delight of discerning picture goers for some time past, receives due and deserved recognition from her producers by being featured in this film version of Willa Cathers widely read book. The film story is not quite so frank as the book, but it frankly enough sets forth this story of a charming woman who is loved and forgotten. Irene Rich gives as truly fine a performance as the screen has reflected in months. Matt Moore and George Fawcett are also excellent.

This is very high class entertainment for adults, so play it up accordingly.

* * * *

CLASS B
"MY SON"

(First National) Nazimova scores again. This surely is a season of "come backs" for our maturer screen stars. In this genuinely appealing story of mother love, this amazing woman adds an entirely new portrait to her gallery of characterizations; that of a mother who loves her weak son with a fierce, all-sacrificing love. Jack Pickford is the son, and is typical. It is only this semi-character work that he is fitted for anyway, not dashing young heroes. Hobart Bosworth and Charles Murray lend strength to the cast by splendid characterizations. This is a real human interest story. You can boost it as such. You have a good title, good names to draw to and best of all first class entertainment to offer your patrons.

* * * *

CLASS B
"THE HEART OF A SIREN"

(First National) Believing that "an honest confession is good for the soul," the reviewing staff frankly confesses that they went to see Barbara La Marr in "The Heart of a Siren" fully prepared to find a full fledged candidate for the *Junk Pile*. We went to mock and remained to marvel. Not that a perfect photoplay was seen—by no means. But an unbelievably improved Barbara La Marr was seen in a super romantic story, which while wildly improbable in spots, has Box Office written all over it. It portrays a part of the career of a notorious international heart-breaker who herself is caught in the meshes of cupid's inescapable net. Conway Tearle is the one who finally wins the butterfly whom all men have wooed but none has won. Harry Morey, Ben Finney, Paul Doucet are a few of her victims and Clifton Webb as her male (?) secretary (sweet spirits of nitre!) and Albert Riciardi as a convenient "uncle" are simply superb in their characterizations.

Barbara LaMarr is ravishingly beautiful in most of her gowns, which will be the despair and delight of the ladies, while the men will find it no hardship to look at her—none at all. Notwithstanding a few improbabilities in the story, you can play this up strongly as really out of the ordinary entertainment.

F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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CANADA'S
MOTION PICTURE
TRADE PAPER

The Canadian Moving
Picture Digest

General Manager and
Editor-in-Chief
RAY LEWIS

Subscriptions—
Canada - - $2.00
United States - $2.50
Great Britain - $2.50

ESTABLISHED
1915
FOR EXHIBITORS

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Canadian Moving Picture
Digest Company Limited
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Official Organ of the
M. P. T. O.
of Canada

TEL. TRINITY 1481

Vol. 17, No. 44 TORONTO, CANADA March 6th, 1926

St. Patrick and Independence

THE WEEK OF MARCH 14th ushers in St. Patrick's Day, March 17. March 14th is my birthday. It's a good day and week in which to be born, for the spirit of St. Patrick, to whom is attributed the driving of serpents out of Ireland presides over that week.

Perhaps the spirit of Independence and the spirit of St. Patrick will manage to drive the Trust serpents out of Canada.

There is only one way to remain Independent and that is by giving your Play Dates to Independent producers and distributors.

We have grown suspicious in this Industry as to who the Real Independents are, but we can have no doubt about the Independent stand of F. B. O. in Canada, since "actions speak louder than words."

Despite the effort of The Trust to crush The Digest and its Independent Spirit out of Canada by intimidating and threatening its advertisers with "no play dates" in Trust houses if they supported The Digest, F. B. O. remained an advertiser in The Digest and F. B. O. names a week in its month "Ray Lewis Independence Week" in appreciation of the service The Digest has rendered to the Independents of the Canadian Film Industry.

The week of March 14th is my week of service for F. B. O. Celebrate this Independence Week with Play Dates for F.B.O.

If "one good turn deserves another," if there is such an attribute as appreciation in this Industry, help me to show F. B. O. that it ALWAYS PAYS to be Independent. Show it with Play Dates the week of March 14th. Thank you.

—RAY LEWIS.

F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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Digest Sues For $50,000.00 Damages

Famous Players--N. L. Nathanson--Arthur Cohen--First National as Co-Defendants

Digest Alleges Illegal and Malicious Conspiracy to Injure by Intimidation, Threats and Slander

WE in Canada are aware of the accumulation of persecution directed against The Canadian Moving Picture Digest by the Film Trust and its sympathizers and victims. We have lived here and have seen the Trust in action. "Insult added to injury" and such an evidence of "Restraint of Trade," malicious intimidation, threats illegal conspiracy and slander, directed against The Digest has forced The Digest, in order to save itself from utter annihilation, to appeal at the Bars of Justice for a hearing and a judgment against its persecutors, knowing that Right must win, that the dollar mark is not the God of a Britisher, and that the little fellow can win out against any injustice directed against him, when the issue comes to a matter of hearing in a Court of Law.

The Court recognizes no million dollar corporations as having a Divine Right to exterminate the "little fellow." The Court of Law, according to British precedent, recognizes the "Divine Right" invested in every human being to pursue unmolested any enterprise which is legitimate and honest.

The fight which The Canadian Moving Picture Digest has been waging in Canada has been your fight; and for trying to keep the screens of Canada British, for trying to preserve the Independence of the producer and theatre owner, for advocating a "square deal," Famous Players, N. L. Nathanson, Arthur Cohen, First National have utilized Mailed Fist tactics to club The Digest out of business.

It may be that our government has no knowledge of its Canadian Film Industry, just how it is controlled, and in how far it is foreign. The suit of The Canadian Moving Picture Digest Company Limited should present some useful information. —Ed.

STATEMENT OF CLAIMS

1. "The Plaintiff is a corporation duly incorporated under the laws of Ontario having its head office in the City of Toronto and publishes, in the City of Toronto, and for distribution throughout the Dominion of Canada and elsewhere, a weekly journal entitled "Canadian Moving Picture Digest."

2. The Defendents, N. L. Nathanson and Arthur Cohen are officers of the defendant Famous Players Canadian Corporation Limited (hereinafter referred to as Famous Players Co.) a company incorporated under the laws of the Dominion of Canada having its head office in the said City of Toronto and owning, leasing and operating a large number of motion picture theatres throughout Canada and the Defendant First National Pictures Inc. is a company carrying on business in the said City of Toronto and throughout Canada as producers and distributors of motion pictures.

3. Prior to the 7th day of July, 1923, the Plaintiff's publication, "Canadian Moving Picture Digest," enjoyed a large circulation among moving picture exhibitors, and theatre owners and the moving picture trade generally throughout Canada and elsewhere and was in receipt of considerable revenue as a result thereof and also from a large amount of advertising carried on in the said publication by a number of firms and corporations engaged in the production and distribution of moving pictures and of the various articles and products used in the moving picture industry.

4. On or about the said last mentioned date, the Defendants, Nathanson, Cohen and Famous Players Co. endeavored to induce the plaintiff to change its editorial policy in favour of the Defendant Famous Players Co. and other organizations in which the said Defendants Nathanson and Cohen and Famous Players Co. were interested or with whom they had connections or affiliations, and threatened that if the Plaintiff did not do so, they the said Defendants, Nathanson, Cohen and Famous Players Company would put the Plaintiff out of business by withdrawing all the advertising which they or their affiliated companies and organizations had previously been running in the said Plaintiff's publication, and also by inducing other advertisers in the said publication to withdraw their advertising.

5. The said Defendants, Nathanson, Cohen and Famous Players Company own or control certain film exchanges whose business it is to distribute motion pictures produced by some of the largest and most important producers in the United States and other countries to and among the theatres in Canada, and the Defendant, Famous Payers Company by reason of its ownership, leasing or otherwise controlling and operating over 90 of the largest motion picture theatres in Canada, is the largest exhibitor of motion pictures in Canada, and to a large measure the said Defendants, Nathanson, Cohen and Famous Players Company through their organization and connections as aforesaid were and are in a position to intimidate the other advertisers in the Plaintiff's publication by threatening not to deal with or deliver their products to the said other advertisers or to permit said advertisers' products to be displayed or used in the said Defendants' theatres.

6. The Plaintiff having refused to modify its editorial policy as requested by the Defendants, Nathanson, Cohen and Famous Players Company, the said last named Defendants wrongfully, illegally and maliciously conspired to and did injure the Plaintiff by wrongfully and maliciously inducing by threats and intimidation and other illegal and improper means other customers of the Plaintiff and advertisers in the Plaintiff's publication to withdraw their custom and advertising from the Plaintiff and the said publication whereby the Plaintiff has suffered great loss and damage.

7. The Defendant, First National Pictures Inc. entered into a contract with the Plaintiff on or about the 6th of June, 1924 to advertise on the front and back covers of the Plaintiff's said publication for 52 consecutive issues commencing 30th August, 1924, and it was an implied term of the said contract that the said Defendant, First National Pictures Inc. should supply the Plaintiff proper and sufficient copy for such advertisements prior to the publication of each issue. In breach of its said contract the said Defendant, First National Pictures Inc. during and after the month of December, 1924, did not submit any proper copy for the advertising space so contracted for but instead submitted and insisted upon the Plaintiff publishing in the said advertising space a large Question Mark without any text or explanation whatsoever together with other meaningless designs and by reason of the prominent position of the space contracted for, namely on the front and back covers, the reputation of the Plaintiff's publication was thereby injured whereby the Plaintiff sustained loss and damage.

8. The Plaintiff alleges that the acts complained of in the preceding paragraph were the result of illegal conspiracy between the said First National Pictures Inc. and some or all of the other Defendants to injure the Plaintiff's publication and business and were done with malicious intent or in the alternative were induced by

(Continued on Page Five)

F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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Theatre Programs

Four or Eight Pages

Profusely Illustrated

General Fan News

(not working for any one Producing Organization)

Get the Facts and the "Exclusive" by writing or wiring

The Curtis Co.
LIMITED
Windsor - Ont.

Digest $50,000.00 Damage Suit

(Continued from Page Four)

threats and intimidation of the said Defendants, Nathanson, Cohen and Famous Players Corporation with intent to injure the Plaintiff.

9. The said Defendants, Nathanson, Cohen and Famous Players Corporation also illegally, wrongfully and with malicious intent conspired and agreed to and did by threats, intimidation and other illegal means induce a number of advertisers in the Plaintiff's publication to break their contracts with the Plaintiff and to discontinue their advertising to the Plaintiff's great loss and damage.

10. The Plaintiff further alleges that the Defendants have illegally conspired, combined, agreed and arranged with each other and with other persons to control the moving picture industry in Canada and to establish and effectuate a monopoly for their benefit for the distributing and exhibiting of motion pictures and for other facilities therein and to unduly prevent or lessen competition therein and that in pursuance of this illegal combination and object and because the Plaintiff in its said publication had attacked and exposed the said combination, the Defendants wrongfully and maliciously conspired and agreed to induce, and have wrongfully and illegally by threats, intimidation and otherwise induced, many of the Plaintiff's former advertisers and customers as well as prospective customers from advertising for doing business with the Plaintiff, whereby the circulation and revenue of the Plaintiff's said journal has been very seriously affected and the Plaintiff has suffered serious loss and damage.

11. Early in the year 1925, the Defendant, N. L. Nathanson falsely and maliciously spoke and published of and concerning the Plaintiff and of and concerning the Plaintiff in the way of its business as a publisher aforesaid the words following that is to say—"she (meaning the Plaintiff's managing editor, Miss Ray Lewis) is irresponsible and it (meaning the Plaintiff's said publication) has no circulation or standing and it is a waste of money to advertise in it" meaning and implying thereby that the editorial policy of the Plaintiff's said paper was controlled without regard to truth and that the said publication was managed in an irresponsible and untrustworthy manner and that the said publication had no influence or standing in the motion picture industry in Canada and was not worth while advertising in, and as a result thereof the plaintiff has suffered loss and damage."

British Legislation Move Tendency Increase British Production of Pictures

Considerable attention is being paid by members of the moving picture business in Canada, as well as newspapers and others, to the published reports of proceedings in the British House of Commons, London, regarding the move for legislation in the British Isles to regulate the showing of moving pictures, including the proportion of British-made pictures to be shown.

Canadian officials were very much interested in the announcement that the bill describes a British film as "one made by British subjects domiciled in the British Empire and by a company registered in the British Empire and under British Control." This, it is contended, will mean the establishment of a moving picture industry in Canada. It is pointed out that the bill in the British House permits employment of a proportion of foreign technical and artistic experts until otherwise ordered.

R. C. Wilson, who has been in the office of the Fox Film exchange in Winnipeg for two years, has been appointed Fox representative in Alberta with headquarters in Calgary.

Henry Morton, Winnipeg Awaits Wedding Bells

Film managers and theatre men in Winnipeg are preparing for the marriage of Henry Morton, owner of five Independent houses in Winnipeg, which event will take place in April in Winnipeg, the bride to be being a Winnipeg girl.

Fred W. Crosbie Managing Starland Winnipeg

Fred W. Crosbie, well known as a film salesman and theatrical house manager in western Canada, has been appointed manager of Starland theatre, Winnipeg, Universal Film Company's large Main Street house. For one year, Mr. Crosbie had been exploitation manager of the Universal's three theatres in Winnipeg.

WANTED

To rent Theatre. Showman of 15 years experience. Please give all particulars of capacity and what equipment you've got and what lease willing to give, by first mail.

C. FLOYD
1422 Bleury Street
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F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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Winnipeg's Independent Theatres Grossing Big Business

All the Independent theatres in Winnipeg report a phenomenal business, 30 per cent better than any other season.

Starting with the Universal Film Company's three houses, general manager Charles Meade states he never realized the possibilities of good films as drawing powers as much as recently when "The Merry Widow" and productions presented this winter in "Phantom of the Opera" exceeded all Winnipeg. Reginald Denny also continues to be as popular as Harold Lloyd in Winnipeg. The Lyceum, Starland and College Theatres are all doing a very large business.

Henry Morton also is pleased with the great patronage he is enjoying in his five Independent houses; Helmer Jernberg is also away to the good this season, and he is not sorry that two years ago he bought the Province theatre. D. E. L. Fisher, manager of the Garrick, a 1,200 seated house in the centre of Winnipeg, also is doing well; as is the National, owned by Mr. Triller, and located across from the Orpheum.

Cross Word Puzzle At Keith's Ottawa For "Where Was I?"

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, used a Cross Word Puzzle stunt for the presentation of "Where Was I?" starring Reginald Denny, during the week of February 22. A cross word puzzle contest was conducted in The Ottawa Journal on Saturday, February 20, the puzzle being surrounded by advertisements on a special page. In these general advertisements by various firms were the clues to the required words. Twenty free tickets were distributed to correct answers.

Quebec M. P. T. O. A. Objects to Amendments Governing Music Copyright

Members of the M. P. T. O. at Montreal, Quebec, held a special meeting in the Albee Building, Mayor St., Montreal, last Sunday when the amendments to the Canadian Copyright Act, now before the House of Commons at Ottawa, were generally discussed and thoroughly condemned, the decision being reached to oppose the second reading of the bill.

The M. P. T. O. has decided to send a deputation to the Canadian Capital to present the views of the Independent theatre owners in the Dominion and details for the interview were placed in the hands of executive officers of the Canadian M. P. T. O. According to information supplied to the meeting, the proposed changes in the act, which would require the payment of unstated royalty on all protected music played in moving picture theatres of the country, are the result of activities on the part of a small group of composers and publishers of music.

It was argued at the meeting that all rights in sheet music should be covered by the purchase price. The Canadian M. P. T. O. feels, it was stated, that the Government should protect the interests of the public by rejecting the amendment bill, thereby encouraging the taste for music and reducing entertainment taxation. It was intimated that, if the bill goes through Parliament, exhibitors would have to raise admission prices in order to meet the new cost.

Maurice Milligan, general manager in Canada for Famous Players, Toronto, is inspecting the branches in the West. Mr. Milligan was manager of the Winnipeg exchange for a number of years.

"Isle of Retribution" To Have Noted Cast

F. B. O.'s promised policy of big casts and big stories is fulfilled again in the announcement of the players to take part in the company's eleventh Gold Bond special of the current season, the Edeson Marshall novel, "Isle of Retribution."

The cast thus far includes Lillian Rich, Robert Frazer, Mildred Harris and Victor M'Laglen with several others shortly to be added.

Production of "The Isle of Retribution" began this week with the departure of Director James Hogan and Art Director Frank Ormston for the snow-filled timber lands atop Mt. Kaiser, Cal., where many of the most thrilling scenes of the popular adventure story are to be filmed.

"Brighten Up Programme With Motion Pictures"

Complete moving picture shows are now being supplied at any time and in any place by a downtown business firm of Ottawa, Ontario. This company provides projection machine, operator, 3,000 feet of pictures and other necessities for a moving picture entertainment at a stated price. The slogan of the firm is "Brighten up the Programme with Motion Pictures."

Children Steal Film From Columbia Ottawa

Several children broke into the Columbia Theatre, 1045 Wellington St., Ottawa, and stole 1,000 feet of moving picture film, the loss being discovered by a city detective in a house in the neighborhood and the juveniles were brought to Court on February 19 when they were given a severe lecture.

AGAIN QUALITY COUNTS!!

Mr. John Myers, Imperial Theatre, Sarnia, has just installed two

De Luxe Motiograph Projectors with De Luxe Reflector Arcs and Gundlach Lenses

Results? PERFECT. SATISFACTION? 100%

Is it any wonder we say that "Quality Counts." Because no other projection can ever approach the De Luxe Motiograph in design, massiveness, simplicity, durability or prices.

It used to be –"Ask any Motiograph Owner." Now it is—"Ask *any* Exhibitor!"

The Coleman Electric Company

258 Victoria Street Toronto (2), Ont.

F. B. O.'s Ray Lewis Independence Week, Beginning March 14th.

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Pictures With Canadian Appeal

Mr. R. J. Romney, who is at this writing in Toronto together with George A. Balsdon, both of Vitagraph fame, in an interview with The Digest, expressly sought to convey the information that Vital Exchanges of Canada is 100% Canadian in its officers, its capital, and its purposes.

Vital will bring into Canada British and U. S. product in equal proportions. They will operate as Canadians doing business with Canadians.

Their product will have a Canadian appeal and Mr. Balsdon emphatically declares that this product will be sold to exhibitors at prices which will net the exhibitors a substantial profit.

"Our idea of operating exchanges in Canada is one based upon service and profit, we know that service to the exhibitor means our profit; and we intend this service to exhibitors for our mutual benefit. We intend to bring pictures into Canada which have a Canadian appeal."

Among the pictures Vital have for release in Canada are:—

George R. Sim's Famous Melodrama "The Lights of London," a British production, featuring Wanda Hawley and Nigel Barrie. "Lights of London" was first presented as a melodrama at the old Princess' Theatre, London, England, in 1881. It had a phenomenal success which continued over a period of twenty years.

"The Queen of Sheba," Betty Blythe, comes back to us in a British picture called "She" from the pen of Sir Rider Haggard, who has achieved an international reputation and fame as the supreme fictionist of thrillers. We might in truth say tens of millions have read the book. Carlyle Blackwell has the principal male role, Mary Odette has an important part, while to Leander De Cordova is attributed the direction. "She" is heralded as "an awe-inspiring spectacle combining beauty with mystery."

Will Nigh's masterpiece "Notoriety" is another Vital feature, in which Mary Alden, Rod La Rocque, Richard Travers, George Hachathorne, Mona Lisa, John Goldsworthy and other well-known players have prominent parts.

"Down Upon The Swanee River," featuring Mary Thurman and Charles Emmett Mack, Arthur Donaldson, Blanche Davenport, Walter Lewis, was directed by Lem. F. Kennedy. The story was actually filmed upon the famous "Swanee River" and the Southern atmosphere has been faithfully represented in this melodrama of love.

"The Pearl of Love" by Harriet Beecher Stowe, author of "Uncle Tom's Cabin," is from the story "The Pearl of Orr's Island." It features Gladys Leslie, Burr Macintosh, Effie Shannon, Alice Chapin, Ray Lowney, Aleta Dore, Paul Winchell. Adventure is the motive of this story of New England life which "smacks of the sea." James Oliver Curwood's "My Neighbor's Wife" needs no introduction to Canadians, nor does Mrs. Wallace Reid's "The Red Kimona" the success of which has reached us from across the border.

Ottawa Exhibitors Praised For Upholding Regulations

A word of commendation for the exhibitors of Ottawa, Ontario, was made by A. A. Dion, vice-president of the Children's Aid Society, Ottawa, at the weekly meeting of the society in the City Hall, February 25, when announcement was made that the local moving picture theatres were obeying the letter of the law with regard to the admission of children at the theatres. An inspection of local theatres was made by officials of the society without warning and it was seen that exhibitors were not permitting the entry of juveniles without adult guardians. It was stated that the Ottawa exhibitors were enforcing the law strictly.

Vital Canadian Incorporated Nominal Capital $25,000

That Vital Excanges of Canada, Limited, will continue to do business in the Dominion regardless of difficulties which are being encountered at New York by Vital Exchanges, Inc., is indicated at Ottawa, Ontario, thru the taking out of a Federal company charter there under the laws of the Dominion of Canada for Vital Exchanges of Canada, Limited. The incorporation of the Canadian company was announced at Ottawa February 27. The new company has a nominal capital of $25,000 and R. J. Romney of St. John, N.B., is the head of the company, the headquarters of which are listed as St. John. There are other branches at Montreal, Toronto and Winnipeg.

Mr. Romney has announced the independence of the Canadian Vital, the statement having been issued that it is independent of all affiliations. Canadian Vital will continue to operate without interruption.

Great interest was taken in St. John in the first presentation of an Operafilm which was shown in the Queen Square Theatre, under the direction of Basil Horsfall, the inventor of this new form of entertainment. Five singers accompanied the very beautiful picture of "The Bohemian Girl" and the charm of both picture and Opera was greatly appreciated by both musical and movie fans. It makes a most delightful entertainment and the names alone of those taking part in the picture are a guarantee of its excellence.

Regent Ottawa Announces Non-Arrival of Film

When the Regent Theatre, Ottawa, Ontario, opened February 20 for the day's business, it was found that a special comedy had failed to arrive. Manager Leonard Bishop immediately posted a typewritten notice in a prominent position at the box office window to announce that the comedy film had not been received and could therefore not be presented for the time being. The comedy, along with the feature picture, "Three Faces East," had been advertised in newspaper displays theatre wall frames and windows.

Prospective patrons all noticed the announcement at the cashier's wicket and some turned away to go to another theatre perhaps, or to wait until another day to see the Regent show.

"I would rather turn them away than cause them disappointment by not seeing the whole show after they had paid their way," declared Manager Bishop, in discussing the point.

Saturday Opening Plan For Capital—Ottawa

The Capital Theatre, Ottawa, is the latest of the theatres in the Canadian capital to adopt the Saturday opening plan for weekly programmes. The Capital makes the fourth downtown house in the city to make Saturday its opening day, the others being the Regent, Centre and Imperial Theatres. Manager Pete Kehayes of the Capital has followed the policy for some time past of presenting a double-feature bill each week, along with such specialties as Fiddlers' contests, Charleston nights, dance band competitions, etc. Incidentally, there is no supper show at the Capital, performances running from 1 to 5 p.m. in the afternoons, and from 6.45 to 11 p.m. at night.

Players Financially Interested Gold Fields of Canada

The purchase of the gold mining properties of United Gamble Holdings, Limited, at Rouyn, Quebec, by Stadacona Rouyn, Limited, announced at Ottawa on February 26, reveals the fact that quite a number of prominent moving picture players have a financial interest in one of the newer of the gold fields of Canada. The list of shareholders includes a number of film stars of California, including Corinne Griffith, Claire Windsor, Phyllis Haver, Estelle Taylor, wife of Jack Dempsey, William Desmond, Jack Hoxie and others. The film celebrities have invested about $60,000 altogether in this mining property which is now being developed. It has been hinted that a couple of stars will appear in a gold rush picture which is to be made on the spot.

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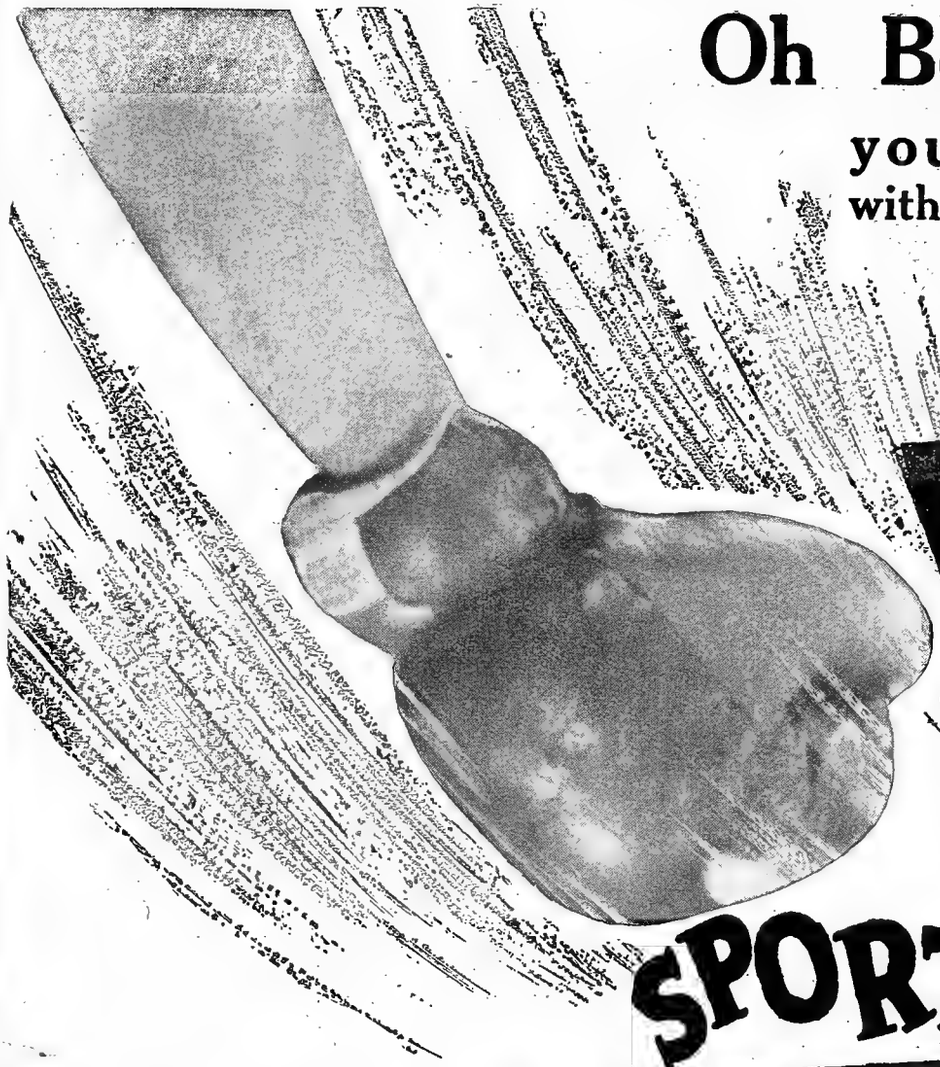

Oh Boy!!!!---Wait till

you see this new series with the same cast that brought capacity business to more than 7000 theatres in the original "FIGHTING BLOOD" stories

F.B.O.

ANNOUNCES ITS

BIG NEW

12 TWO REEL

SPORTING SERIES

FIGHTING HEARTS

BY SAM HELLMAN

FAMOUS SATURDAY EVENING POST AUTHOR

STARRING

alberta Vaughn

LARRY KENT KIT GUARD AL COOKE GRANT WITHER

DIRECTED BY RALPH CEDER

COMING SOON

"You're in for a whale of a surprise"

March is F.B.O. Month

Exclusive Foreign Distributors, R-C Export Corporation, 1600 Broadway New York

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 45. TORONTO, CANADA March 13th, 1926

A "Vital" Production

NOW BOOKING

George R. Sims' Famous Melodrama

"The Lights of London"

Produced in England. With an all Star Cast.

Bess Marks	-	WANDA HAWLEY	Bertram Marks	-	HARDING STEERMAN
Harold Armytage	-	NIGEL BARRIE	Cliff Armytage	-	WARBURTON GAMBLE
Mrs. Jarvis	-	MARY BROUGH	Sir Oliver Armytage		CECIL MORTON YORK
Simon Jarvis	-	H. R. HIGHNETT	Seth Preen	-	JAMES LINDSAY
Shakespear Jarvis	-	JOHN HARRIS	Hetty Preen	-	MARY CLARE

Alluring, Enticing, Enthralling, Cruel!

What More Magnetic Attraction Than

George R. Sims' most Popular Melodrama

"LIGHTS of LONDON"

"THE LIGHTS of LONDON"

Oh, gleaming lamps of London,
That gem the city's crown.
What fortunes lie within you,
Oh, lights of London town!
Oh, cruel lamps of London,
If tears your light could drown,
Your victim's eyes would weep then,
Oh, lights of London town!

GEORGE R. SIMS.

J. ANDERSON, Mgr.
27 Prince William St.
ST. JOHN, N B.

E. JAMES, Mgr.
302 Film Exchange Building
WINNIPEG

Released through

Vital Exchanges of Canada Limited

ROBERT ROMNEY, President

GEORGE A. BALSDON, Gen. Mgr.
21 Dundas St. East
TORONTO

JAMES A. KIRKPATRICK Mgr.
12 Mayor St.
MONTREAL

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

CLASS B

"FOLLY OF YOUTH"

(State Rights) A vivid story with bootlegging as its underlying theme. It is an action picture with a capital A. It starts at a rapid pace and holds this tempo to the very end. A capable cast headed by Gaston Glass, Hedda Nova (who is seen far too infrequently these days since there are few more sincere and womanly screen players) Gertrude Astor, Eric Mayne, and others play this for all it is worth. There are many absolutely novel bits in this melodrama and properly played up it ought to give entire satisfaction wherever action pictures are desirable.

* * * *

CLASS B

"NEW TOYS"

(First National) Richard Barthelmess has always portrayed an earnest, almost tragic young man in his starring ventures. For this once, at any rate he has decided to experiment with "New Toys" with the result—a sparkling comedy drama NEW TOYS. Barthelmess works hard and is very funny as the distracted young married man. Mary Hay is piquantly charming as the stage struck young wife and Clifton Webb an amusing stage door Johnny.

As a radical departure from the ordinary type of Barthelmess' pictures, this one may be exploited to unusual advantage.

* * * *

CLASS B

"SCHOOL FOR WIVES"

(Vitagraph) A picture susceptible of great box office possibilities. It is the story of the daughter of a fabulously wealthy man and an artist. Conway Tearle is the artist, and Sigrid Holmquist the girl. The girl gives up her father's wealth to marry for love, but soon rebels against the conditions of genteel poverty which her husband's income imposes upon her and returns to her father and luxury there to learn that love after all is all that is worth while. Hokum of course, but good sound hokum which properly used will gain Box Office results.

* * * *

CLASS B

"RECKLESS SEX"

(Truart State Rights) A veritable galaxy of screen personalities appears in this fast moving, somewhat melodramatic story of a little "tank" actress stranded in Mexico. While there she gets mixed up in enough plots and counterplots to start a major war. The story is well told, and particularly well acted by Madge Bellamy, William Collier, Jr., Johnny Walker, Walter Long, Gertrude Astor, Alec B. Francis, Gladys Brockwell, David Torrence and others.

A theatre owner whose clientele like melodrama that is "meller" and well acted can "go to" this with no fear of any but good results.

CLASS B

"FIFTH AVENUE MODELS"

(Universal) A story fashioned from the Cinderella pattern—but done with first rate sentiment and heart appeal. Mary Philbin, as a working girl, discovers a Prince Charming who saves her from disgrace. A human and convincing story, and one which offers a world of possibility along the lines of exploitation. Whether in a metropolis or a small town, the name of Fifth Avenue is one to conjure with, so go to this one strong, and you will not be disappointed.

* * * *

CLASS B

"PERCY"

(Pathe) Charles Ray's latest attempt to make a comeback. If he succeeds he can thank the veteran comedian Charles Murray, who literally "steals" the picture by an original characterization which even surpasses Torrence's old pioneer in "The Wagon." Ray himself is splendid in the entire story, Barbara Bedford reaches a high level as a sympathetic "heroine," Betty Blythe and Victor MacLaglen, have vivid, sharply etched parts, and the whole is an evening's entertainment that you cannot go wrong in recommending strongly. Play up the excellence of the whole rather than the title or the star; you will get better results that way.

* * * *

CLASS B

"THE LADY"

(First National) Norma Talmadge in "The Lady." We are frank to confess that at one time the mere announcement contained in our first sentence would have been sufficient to jam your theatre. But times have changed. Norma while still, potentially, one of the finest if not *the* finest of the screen's actresses has been hampered by indifferent, over long stories—lavish in production and sluggish in action—while she herself, a bit jaded, perhaps, by her long screen service, and sated, surely, by adulation and prosperity, has not always been artistically "on her toes." This is a good picture, however, but to get them in you will have to plug it.

* * * *

CLASS B

"THE WAY OF A GIRL"

(Metro-Goldwyn) The maddest, merriest melange of mystery, mirth and melodrama that it has been our good fortune to see in many a moon. As a spoiled girl in search of thrills, Eleanor Boardman reveals a new personality to us. She displays a hitherto unsuspected flair for flippant comedy that surprises and charms us. The tempo of the picture is fast and furious, and the interest never flags. Matt Moore is an excellent foil for the electric Eleanor, and William Russel and Kate Price have splendid bits. There is a little of everything in this, and it is all done in so novel a fashion that your audiences will roar with appreciation.

March 14th—F.B.O.'s Ray Lewis Independence Week

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief
RAY LEWIS

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CANADIAN PRODUCTS
CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE
TRADE WEEKLY MAGAZINE

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"The Searchlight"

THERE appears to be a noticeable shake-up in the Famous Players Canadian Corporation. The little birds that whisper stories to us are disclosing that J. P. Bickell has sold his interest in the Famous Players Canadian Corp., that N. L. Nathanson is likely to sell his, and that the Famous chain will become part of the Publix theatres, which will introduce Canada to the Famous-Katz, all hail, Sammy, Buffalo isn't far from Toronto.

Meanwhile the Famous have a common stock flotation on the market here, the "dear generous public" are becoming common shareholders.

There is always something common about the way the public can be persuaded to buy shares. Incidentally, I think that it's a great idea to start a theatre company, get your money back on your preferred shares; or hold your preferred shares and sell your common bonus to the "dear public." In this way the public finance your chain of theatres for you while you finance the public's money; and after you and your family, etc., etc., etc., get their salaries, plus expenses, the "dear public" gets what's left. And the promoters of this publicly-owned chain of theatres are heralded as financiers! Talk about taking milk away from a baby!

* * *

Famous Players Canadian Corp., First National, N. L. Nathanson and Arthur Cohen, co-defendants in the $50,000.00 suit instigated by The Canadian Moving Picture Digest Co., Limited, appear to have many warm friends in the Industry since The Digest is in receipt of numerous communications wishing The Digest good luck and success in its suit. Perhaps the spirit of "Take it or Leave it," the bull-dozing attitude of those who have designated themselves as dictators of our Industry, will find that there is such a virtue as Justice in this world; and that because of money, or position, power, you cannot get away with illegal practices, only until the time comes when you are caught. It only takes one "discovery" to disclose the whole "bag of tricks." Skill may cover much trickery, but one "slip," too much arrogance, too much assurance that you, as a power, are invincible, that you, as a power, can crush and maim, and your victims will be awed into mute submission, presents a Waterloo which these autocrats eventually meet.

* * *

"Moral Turpitude" according to its interpretation in the United States governing visitors from foreign countries, or possible residents, means prostitutes and criminals. It is not applicable to "Divorcees." The Countess Cathcart, who eloped with the Earl of Craven, and was afterwards divorced from her husband, was at first barred on the grounds of "moral turpitude," but the Earl who was the party of the first or second part, it depends upon how strongly you believe Adam's story of temptation by Eve, this Earl, and the wife to whom he returned, was living in the U. S., having been previously admitted. The M. P. T. O. A.'s attitude towards the Countess, was not influenced by the attitude of Senator Davis and those responsible for the "Moral Turpitude" debarrment, but was based upon the bath-tub champagne Earl Carrol party, which occasioned the Countess a further notoriety, since she was said to have been a guest. Some brilliant promoter might have conceived the original idea of presenting the Countess Cathcart to the motion picture patronage in a story called "The Order of the Bath." Whereupon the entire Industry would be bathed in a flood of inky denouncements. There is nothing like being prepared, or armed against "Ambitious and peppy promoters."

* * *

The Los Angeles Convention of the M. P. T. O. A. will take place from June 1st to the 5th. A thirteen car special will leave New York on May 23rd. It will have an accommodation for 135 persons. Ninety reservations are reported as already made. The thirty-day trip will hit the "high spots" of U. S., geographically and otherwise. The cost to each person, $585.00, which furnishes each person with a compartment and covers all the expenses of the trip with the exception of the five-day stay in Los Angeles. The Ambassador Hotel is making a special rate of $75.00 per couple, this includes a room for two with meals. Reserve early and avoid the rush may be timely advice.

* * *

At a meeting of the M. P. T. O. A., Ontario Division, at M. P. T. O. A. headquarters, 21 Dundas St., East, Toronto, a "Ways and Means" committee has been appointed, the purpose of this committee to organize Ways and Means of financing the delegates from Ontario, who will attend the convention. This in the nature of a special tribute to delegates so nominated as many of the exhibitor-members are personally making arrangements to reserve on the "American Special."

* * *

The M. P. T. O. A., Ontario Division, are showing a film in aid of the Sick Children's Campaign for a Summer Home in which to carry on the curative work of the College Street Hospital. The Famous Players theatres are showing this film also.

* * *

"To be or not to be?" may have been a question of profit to Hamlet, but First National may find that in a Court of Justice such diplomacy is not "within the law."

—RAY LEWIS.

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F.B.O. Sales Convention, Los Angeles P. C. Taylor, Toronto, To Attend

The Most Successful Selling Season in History of Company

F. B. O. announces that they will terminate the most successful selling season in the organization's history with a rousing Sales Convention at Los Angeles, which is to be held on April 1st, 2nd and 3rd. The sales staff of the entire Company, including executives of the Home Office from New York, and the 34 F. B. O. Branches scattered throughout the United States and Canada will on these dates, convene at the Ambassador Hotel, Los Angeles, where the gathering will be held. This being the first time that F. B. O. has brought its official family to Hollywood, the Sales Conventions having heretofore been held in Chicago.

Plans for the distribution of F. B. O.'s most pretentious line-up of product for the coming season will be formulated at the gathering. The past selling season has proved to be F. B. O.'s biggest year since the inception of the organization, and the coming season is regarded as another certain record breaker.

A special train will carry the New York contingent to the Convention, which will include among others, Jos. P. Kennedy, Chairman of the Board of Directors, Major H. C. S. Thomson, President and Managing Director of F. B. O., Colvin W. Brown, Vice President, in charge of distribution, Lee Marcus, General Sales Manager, John Brownell, Head of the Scenario Department, Chas. Rosenzweig, New York Branch Manager, Hyatt Daab, Director of Advertising and Exploitation, S. M. Katz, Assistant Sales Manager, P. C. Taylor, General Manager of F. B. O. Ltd., Toronto, and Edward McNamee, Director of Publicity and Sales Promotion.

The Production Department, headed by J. I. Schnitzer, Vice President, in charge of production, who will act as host, are making elaborate plans to entertain the visiting throng every minute during their stay. The F.B.O. star family will comprise a special welcoming committee to make the boys feel at home on the lot, while the producers whose product is distributed through F. B. O. channels, will also shoulder part of the entertaining responsibilities in true Hollywood style.

Others who will attend are the following Division Managers and their staffs: C. E. Penrod, of Indianapolis, M. J. Weisfeldt of Minneapolis, Cleve Adams of Chicago and A. A. Schmidt of Los Angeles.

The following Branch Managers will also attend: Herman Stern of Albany, C. L. Peavey of Atlanta, I. L. Walenstein, Boston, H. T. Dixon, Buffalo, Wm. Conn. Charlotte, J. J. Sampson, Chicago, H. J. Michalson of Cincinnati, Lou Geiger of Cleveland, L. E. Harrington of Dallas, Sid Weisbaum of Denver, N. C. Rice of Des Moines, A. M. Elliott of Detroit, H. H. Hull of Indianapolis, C. B. Ellis of Jacksonville, R. E. Churchill of Kansas City, J. L. Francoi of Memphis, H. C. Cohen of Los Angeles, S. H. Abrams of Milwaukee, Eph. Rosen of Minneapolis, T. Jacocks of New Haven, Paul H. Tessier of New Orleans, Sam Benjamin of Oklahoma City, S. W. Fitch of Omaha, Jerome Safron of Philadelphia, A. H. Schnitzer of Pittsburgh, H. F. Moore of Portland, Bill Mathews of San Francisco, Tom McKean of St. Louis, A. H. Huot of Seattle, Able Davis of Salt Lake City, Harry Wineberg of Sioux Falls, F. L. McNamee of Washington.

Studio British Company For Production in Canada

An echo of an announcement that a British film company was interested in establishing a moving picture studio in Canada to make pictures to qualify under the proposed British quota plan was seen February 27 in a despatch that was carried on the Canadian Press wires from Victoria, B.C., to the effect that negotiations were under way for the opening of a studio there. It is the annuonced intention to have the studio on the Pacific Coast in Canada so that as close touch as possible can be kept with Hollywood in California for the securing of special talent there as well as experienced technical men from time to time. First intimation that a Canadian studio was being considered came through Canadian Government channels at Ottawa, a statement being issued by Raymond S. Peck, director of the Canadian Government Motion Picture Studio, which produces short subjects.

The Capital Theatre, Ottawa, which is under the management of Tom Nagle, was the scene of a special benefit performance Wednesday, March 3, for the Tuberculosis Veterans' Association of Canada, the programme including pictures, local vocal talent and an augmented orchestra. The performance was under the patronage of Their Excellencies, Baron Byng of Vimy, Governor-General, and Lady Byng.

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Two Wise Showmen Select Canada for Independent Market

BOTH Mr. R. J. Romney and Mr. G. A. Balsdon, of Vital Exchanges, are veteran showmen. Mr. Romney was associated with Vitagraph for fourteen years. To follow the career of Mr. Balsdon would require a visit to almost all units of the show business including motion pictures. Two wise showmen say that there is a profitable field in Canada for the marketing of good standard product. If the old-timers do not know, who should know? Mr. Romney and Mr. Balsdon know the Canadian Industry and its needs well. They intend to give us British and American pictures. They start off with George Sims' famous melodrama, "The Lights of London," for twenty years a pronounced success as a stage presentation. "The Lights of London" needs no advertising campaign in order to make its bow to the public. Who has not heard of "The Lights of London?" Advertise it and you will hear the public say, "well, well, here's a good old timer with an honest-to-goodness story." Wanda Hawley and Nigel Barrie are the featured players and the supporting cast has been selected with an eye to the characters necessary for interpretation. Another winner and also British is "She" from the story by Sir Rider Haggard, he, who is famed as a writer of the mysterious. Who has not read "She?" Betty Blythe and Carlyle Blackwell have the leading parts. The story calls for pretentiousness in environment and settings and this has been furnished by the producers of "She" with a lavish hand. Leander de Cordova is the director.

Federal Film Censorship Again Leading Topic

The banning of several important publications by the Canadian Federal Censor at Ottawa, Ontario, has led to some discussion in official circles in the Canadian Capital as to whether the Dominion Government would decide to place a Federal censorship on moving pictures entering the country. Two publications recently banned from Canada were the Liberty Magazine and the New York Daily Mirror, and action was taken because of alleged objectionable matter appearing in the periodicals. Following the banning orders, announcement was made by the Department of Customs and Excise regarding the legislative power held by the Department in prohibiting the entry of any publication, picture or any printed view from the country.

At present the censorship of moving pictures has been conducted within the various Provinces through the establishment of Provincial censor boards. At times, moving picture men have pressed for a Federal censorship board to pass upon all pictures once and for all for showing anywhere in Canada, thus saving delays, express charges, Provincial fees and other details. Federal film censorship has now become a discussed question again.

"The Last Laugh" For Hull—Quebec Laugh on Ontario

Donat Paquin, proprietor of the Laurier Theatre, Hull, Quebec, pulled off a 10-strike when he secured "The Last Laugh," the German feature starring Emil Jannings, for presentation at the Laurier for the week of February 28. An interesting situation is revealed in this connection because of the fact that the Ontario Board of Moving Picture Censors has permanently condemned "The Last Laugh" because of its origin but the Quebec and other Provincial Censors had passed it. Hull, Quebec, being just across the boundary line between Ontario and Quebec, secured the feature and Mr. Paquin lost no time in announcing through Ottawa newspapers that he had the production on hand for Ottawa as well as Hull theatre fans. There was no mention of course that the feature was condemned in Ontario but everybody knew it.

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WELLAND, ONTARIO.

Majestic Becomes Casino Under Old Management Mr. & Mrs. Fred Leduc

The value of a long-established name to a theatre has been demonstrated in Ottawa, Ontario, in the case of the Casino Theatre, the proprietorship of which has been re-acquired by Mr. and Mrs. Fred Leduc, well-known in Ottawa and Hull theatre and musical circles for years back.

The Casino has changed hands some months ago and the new owners, Messrs. Froman and Petigorsky, arranged among other things to have a new name for the house. A contest was staged for a name and the new title selected was "Majestic." Up went the new electric sign and the new name appeared in front, in newspaper advertising and in other details. Invariably, however, when patrons or others referred to the theatre, the name that would come out first was "Casino" and then the speaker would correct it to "Majestic." Some insisted on calling it the "Casino," regardless of the change.

Fred Leduc had the theatre quite a long time ago and it was then always the "Casino" so when he took it over again this month his first step was to go back to the old title. A real cheer went up from the regular patrons. In describing the new policy of the house, formal announcement was made of the return to the old name.

Incidentally, Harold Vance continues as house manager of the Casino. The usual routine is to change picture programmes twice weekly, prices ranging up to 35 cents. The theatre also has vaudeville. During the week of March 1 the photoplays were 'Wild Justice" and "Dangerous Flirt."

Earl and Lady Craven Refuse M. P. Publicity

When the Earl of Craven and Lady Craven were visiting in Ottawa, Ontario, before leaving Canada for Bermuda, they declined to be photographed by the moving picture cameramen but they accompanied M. J. Valiquette, local Fox News representative, to the Canadian Government Moving Picture studio where they witnessed a private showing of pictures of the last Canadian Government Arctic Expedition, the views having been taken by Mr. Valiquette himself. The screening was arranged by Frank Badgley, assistant director of the Government Bureau.

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

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Compiled Class B Reviews of "The Spotlight"—*continued*

CLASS B—"GET BEHIND THESE"—Photoplays of real merit, but which require more or less bally-hoo in the way of exploitation to gain the deserved box-office results.

"MINE WITH IRON DOOR"

(State Rights) This Harold Bell Wright story, properly exploited ought to prove one of the best attractions of the season. The theme is novel, as outdoor stories go, the action is continous, and the long cast including Dorothy Mackaill, Pat O'Malley, Mary Carr, Creighton Hale, Robert Frazer, Charles Murray and Mitchell Lewis is perfect. This is the best outdoor picture of its type we have ever seen.

* * * *

"SMOULDERING FIRES"

(Universal) Pauline Frederick in her renaissance has "put over" another smashing portrayal of a woman of forty feeling the urge of love for a much younger man. Malcolm Macgregor as the young object of her mature and volcanic affections, is perfectly cast in this picture. You can't go too strongly to this one for it is entertainment plus.

* * * *

"FEARBOUND"

(Vitagraph) This picture might well have been called ACTION, for we never saw so much of it in the same amount of footage. Spendid characterizations by Marjorie Daw, Niles Welch and William Nigh, who directed the picture, together with some of the most realistic fights ever screened go to make this an ideal attraction, where an action picture is needed.

* * * *

"THOSE WHO DARE"

(State Rights) A story of the sea that makes your nostrils tingle with salt spray, it is so natural. In its vivid reality it might be some pictured pages of a powerful Joseph Conrad story, but it isn't—it's just the darndest, finest sea story you ever saw, Marguerite De La Motte, John Bowers, Edmund Burns, Sheldon Lewis and fine character cast don't hurt a bit. Boost this big.

* * * *

"DECLASSE"

(First National) No picture with delectable Corinne Griffith in it could be actually dull, for there is so much pleasure to be derived from just looking at her, that frequently the shortcomings of story and plot are overlooked. This is by no means her best picture, but it is well made and gorgeously mounted and Corinne is *Corinne*. But you will have to exert extra pressure.

* * * *

"FORTY WINKS"

(Famous Players) Another splendid comedy feature based on the old play "Lord Chumley." It brings into his own-at-last—Raymond Griffith who for a long time has been one of the screen's most delightful comedians, but who has lacked the proper opportunities. This picture will "make" him for you; and any promises you make to your public about this one will be more than fulfilled.

* * * *

"MIDNIGHT MOLLY"

(F. B. O.) In this third and best of the crook dramas featuring Evelyn Brent so much good work is done by the star and cast, and there is so much entertainment in the picture, that we feel that exhibitors are cheating themselves a bit if they do not vary their programs by using this picture. A very little exploitation will amply repay your effort.

"DRESSMAKER FROM PARIS"

(Famous Players) A lot of advance noise was made about this picture, all of which will not be made good, for it is only fair entertainment. But it has tremendous box office possibilities, and must be judged on this basis. Leatrice Joy, much plumper since earning the title Mama, returns to the screen in this, and gives a wonderfully vivacious performance. Ernest Torrence is good as always, though handicapped by a most God-awful mustache. But the fourteen French Models, Ou la la! Make every tie-up possible from the dress angle.

* * * *

"AS MAN DESIRES"

(First National) A splendid picture, but the presence in it of Milton Sills and Viola Dana, will not mean much to your box office unless you "get behind" it and make a noise. It contains fine characterizations, plenty of thrills and enough "spice" to season it for all tastes.

* * * *

"THE DIXIE HANDICAP"

(Metro-Goldwyn) One of the best racing pictures extant, but you have got to let your public know it, so that they will not think it just "one of those things." Claire Windsor is not only good to look upon in this, but is a worthy daughter of her father—Frank Keenan, who gives an unapproachable picture of a Judge and a Southern gentleman—sah!

* * * *

"LADY OF THE NIGHT"

(Metro-Goldwyn) A real winner if you get behind it properly. Norma Shearer gives an extraordinary portrayal of a dual role, each character being sharply differentiated. A portrayal so good, in fact, that it looks as if you had a new name to advertise which would spell shekels at the Box Office — that of NORMA SHEARER.

* * * *

"TOO MANY KISSES"

(Famous Players) In this light, but genuinely entertaining comedy Richard Dix enters that select class of farceurs hitherto dominated by Reginald Denny and Douglas McLean. He is irresistible in his drollery in this, and you cannot play it up too strongly as simon pure entertainment.

* * * *

"THE REDEEMING SIN"

(Vitagraph) That unique personality—NAZIMOVA—is fitted with a perfect vehicle for her talents in this version of "The Jewels of the Madonna." As a thieving, and none too moral gamin of the Paris streets, she is unforgettable, running the entire gamut of human emotions. Lou Tellegen is a surprise, a delightful surprise in fact, for he gives one of the best pictures of a brutal apache we have ever seen.

* * * *

"INTRODUCE ME"

(Associated Exhibitors) This is the best story that Douglas McLean has had since "23½ Hours Leave," and he makes the most of it. A new and fresh locale, an almost entirely original story combined with rather remarkable performance by E. J. Ratcliffe and dainty Anne Cornwall of the supporting cast make this an attraction to "go to strong."

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Vol. 17, No. 46. TORONTO, CANADA March 20th, 1926

"The Searchlight"

TWO pictures produced Independently corroborate all that we have said about the necessity for Independent effort in our Industry in order that the creative artistic element shall not only survive but develop. "The Prince of Wales' Tour" through South America and South Africa should be witnessed by every child in Canada who is able to comprehend what he or she is viewing. I am not going to stress the educational phase of the film, for the educational value though a very great factor presents itself only through the entertainment quality of this film. It is of course an education to visit scenes which we have never visited, to observe the customs and habits of the people, the very people themselves in their natural environment; and their attitude, or reaction to as great an event as the visit of H. R. H. "The Prince of Wales." But for the patron of motion pictures, whether he is British, French, German, Italian, what does it matter when the question of personality, of enjoyment presents itself? For us, the value of the picture lies in the human equation, and the human equation of this gorgeous pageant of real events is (H. R. H.) "The Prince of Wales." Here is a charming personality, a prince of a very great Empire, if we Britishers had a tendency to boast we might say with becoming modesty the greatest of all empires. However, the point of our interest is this Prince of ours, who does not only belong to the British Empire from a standpoint of popularity, but who is the "prince charming" of the world.

What a flapper appeal, there is in the boyish figure of this good-looking prince. What a youth-appeal there is in his sportsmanship, his democrative instincts, his realization of human values. What an appeal to age he makes by the naturalness and modest dignity with which he carries his princely inheritance. I am not going to take you through the countries he visited, they are important only as records. Nor am I going to explain the details of functions staged with the touch of civilized grandeur and those presented in their primitive and barbaric splendour, I simply wish to emphasize that the one great box-office angle of this picture is H. R. H. The Prince of Wales. We get a most intimate view of the future King of England, the prince who has already earned from the lips of old and young their heart's sincere prayer, "God bless and preserve him." I should say that the star of motion picture stars is this Prince of Wales. The picture was produced by The British Instructional Films, under the auspices of the British Admiralty and the Canadian rights is in the hands of Harry Kaufman, manager of Premier Films. Mr. Kaufman is to be congratulated and thanked for bringing this picture into Canada.

Another British production, "Moana of the South Seas," since its producer is a Britisher, Captain Flaherty of "Nanook of the North" fame is the other production I refer to in connection with the vision displayed in Independent production.

I have not yet seen "Moana," but wherever I go the comments are that it is a picture which is an epoch in one's life; and one which should not be missed. I am looking forward with great pleasure to the viewing of this much-praised feature and will tell you all about it next week.

* * *

It is expected that the suit for $50,000 damages alleged to have been sustained by The Canadian Moving Picture Digest Co. Limited, in which N. L. Nathanson, Arthur Cohen, First National and Famous-Players Canadian Corp., are co-defendants, will have an early hearing. In the meantime we take this opportunity of thanking our well-wishers; and those who have been kind enough to send in evidence of Monopolistic Policies. All communications will be strictly private. Remember The Digest's battle is a battle for the preservation of the British screens from foreign control, the preservation of the Independent producer and theatre owner. Your co-operation is your protection.

* * *

The death of Joseph Dannenberg, familiarly called "Danny" of Film Daily fame, who succumbed to an operation for appendicitis at the Post Graduate Hospital, New York City, on Wednesday morning, March 10th, came as a great shock to our Industry, even though we have been taught to believe that "In the midst of life we are in death."

It is a curious impulse, or emotion this reaction of humans to death. For centuries men, women and children have been dying, in fact infants have been born dead, it is the Inevitable in relationship to human life; and yet as Death passes his icy hand over the form of one we are interested in, one we know intimately or casually, someone who fills an active sphere in life, we recoil, we are wounded, all our human instincts rise in revolt at this grim Trespasser, who invades Life opening the door to No Man's Land; and commanding the one selected to begone!

"Danny" was certainly typical of that which spells activity in life, he was always full of verve, the joy of being up and doing. He was an enthusiast, and went after what he thought was desirable.

It is difficult to think of "Danny" as "silent." The Film Daily will not be able to replace him, since his personality was the Film Daily. We join his host of admirers, his friends and acquaintances in expressing a sincere regret that he is no more "one of us." "Danny" is survived by his widow, Mrs. Pearl Dannenberg, and two sisters.

—RAY LEWIS.

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Pictures in Montreal

By S. MORGAN-POWELL

MONTREAL. — Last week a picture was shown at the Strand Theatre -which marks a stepping-stone in the progress of continental film art. It was entitled "The Last Laugh," and it is a German film, with the great Emil Jannings in the principal male role. If ever there was afforded conclusive proof that they know how to make motion pictures in Germany, "The Last Laugh" provides it. Not only is it revolutionary in regard to technique, but its treatment of an absorbing plot indicates new points of departure for the studio. The story is simplicity itself. An old door porter at a fashionable German hotel in Berlin, who has been a historic figure there for many years and who has in consequence occupied a position of eminence in his own circle also, suddenly suffers a grim and unexpected blow to his pride, for on the very day of his daughter's wedding he is replaced at the hotel entrance by a younger man and relegated to an inferior position. The humiliation thrust upon him is unbearable. His reaction to it is remarkable. The result to his relatives, friends and neighbours is little less so. His subsequent rise to heights undreamed of provides a climax as amazing as it is in the best sense of the word dramatic.

* * *

Now there is nothing in this story that puts a severe strain upon credibility. It is logical in development. It is plausible. It is direct and appealing. But it would be an ordinary film but for the amazingly fine acting of Jannings and his fellow-artists. They invest their respective roles with a natural value that makes the spectator forget he is watching a motion picture and arouse his emotions to a pitch of intensity seldom touched by any film appeal. Humour and sadness, wistfulness and comedy, are deftly blended. And so illustrative is the action and so illuminating the work of the actors that it is possible to dispense entirely with sub-titles. This fact alone makes the picture remarkable, and serves to arrest the attention of the audience. The simplicity of the story and of its interpretation lend it a power of conviction that drives its fun and its tragedy direct to the heart, and the art of Jannings himself plays upon the audience as a skilful violinist upon his instrument.

* * *

Nothing quite so fine in the silent drama has been seen on the screen since the most intense moments of "Broken Blossoms." If the Germans continue in the way they are going, as indicated in "The Last Laugh," there will be no question whatever of supremacy. They will hold so pre-eminent a position that no other producers will come within measurable distance of them. As it is, they are unexcelled upon the screen today by any other producers, and only the English films are comparable with them for acting quality.

* * *

A typically French plot marks "The Grand Duchess and the Waiter," a film on view at the Capitol Theatre this week. A wealthy Frenchman, in love with a Grand Duchess and unable to secure access to her entourage, succeeds in securing a position as her servant in the guise of a waiter. What happens when the amorous sporting millionaire finds himself thus close to the object of his adoration the screen story unfolds. It is good comedy, well keyed up and invested with considerable vim and spicy flavour. But it is chiefly remarkable for the delightful acting of the resourceful and inimitable Adolphe Menjou as the aristocrat masquerading in waiter's guise, and the most effective picture Florence Vidor presents of aristocracy sweeping its autocratic course through the pages of this brief romance. Miss Vidor is developing a subtle sense of poise. Menjou is an artist to his finger-tips, and he has never done anything more delicate in its suggestive values than this. The supporting cast is negligible but wholly adequate. Mlle. Jane Cary of the Portuguese Opera, and Jean Riddez, of the Paris Opera, sang with charm on Sunday.

* * *

The play "Just Suppose," which undertook to settle the love affairs of a very popular Prince, and was regarded by a good many people as slightly too personal in its identification qualities, has been made into a film, and the producers have taken the greatest care toeliminate everything to which the slightest exception could be taken. The hero is the heir to the imaginary throne of Koronia. He has certain easily recognizable characteristics. He falls in love with a commoner. The time comes when it looks as though he would have to set duty before love and give her up to ascend his ancestral throne. At the last moment, however, nature solves the problem by presenting the country with twins, the dead King's widow having thus come obligingly to the rescue. The obvious conclusion ends an unoriginal but attractively told and picturesque story. Richard Bathelmess plays the Prince. He is always a romantic figure, but better suited, perhaps, to less formal roles. His personal charm is always in evidence, however, and he makes the role human. Lois Moran, in the role of the girl whose love he wins, is piquant, dainty and alluring.

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F.B.O. Promotes Associates To Managerial Positions

P. C. Taylor, General Manager of F. B. O., announces the following changes in the Canadian Organization:

Mr. W. E. Allan, who has been branch manager at Montreal for the past two years has been appointed branch manager at Toronto. Mr. Allan is well known to most of the exhibitors here who will no doubt be glad to welcome him back to a territory in which he spent several successful years. He will have complete supervision of the company's business in Toronto and the province of Ontario.

Mr. Harry Decker, formerly branch manager at St. John has been transferred to succeed Mr. Allan at Montreal. Mr. Alfred L. Gaudet succeeds Mr. Decker as branch manager at St. John. Mr. Gaudet has for some years been connected in a managerial capacity with the F. G. Spencer Theatrical Enterprises of the Maritime Provinces, who operate a large circuit of Theatres in the East, and is well acquainted with the exhibitors in the territory over which he will now have jurisdiction for F. B. O.

The above changes became effective March 15th and in commenting on them, Mr. Taylor said: "The promotions of Mr. Allan and Mr. Decker are well deserved, and are in line with our company's policy of promotions within the organization. Both men have been very successful in their former territories, and are enthusiastic over the prospects of showing wonderful results in their new associations. Mr. Gaudet was connected with the Film Industry prior to his association with the F. G. Spencer circuit, and is known throughout the Maritime Provinces as a straightforward and capable executive. We trust that the changes in our organization will be of service to the exhibitors with whom we are doing business; and that the many exhibitor-friends of these gentlemen will still co-operate with them in their new capacity."

Exhibitors of Ottawa Affiliate With Retailers Federation of Canada

An important organized movement for exhibitors has been launched in Ottawa, Ontario, in the establishment of an Ottawa Theatre Managers Branch of the Retail Merchants Association of Canada, this being the first time that any theatres have become affiliated with the influential retailers federation in Canada which has approximately 100,000 affiliated members from Coast to Coast.

Ottawa exhibitors are of the opinion that they have started a movement which will be taken up in many of the leading cities and towns of the Dominion and may also spread to the United States where exhibitors would be privileged to form sections of general retail trade organizations. The new move is not in opposition to the M. P. T. O. or any other exhibitor body already in existence, it is stated. Dealing with the new situation, Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, pointed out that previously exhibitors had been largely compelled to work locally as a very small group, as compared with other business interests, but now they were directly allied with many trades and all together they formed a real power in legislative and community matters.

Immediately after the formation of the New Ottawa Theatre Managers Branch, a deputation representing the Retail Merchants Association waited upon the City Government with a request for a substantial reduction in the annual city license fee on theatre illuminated signs, which ranged from $8 to $15 per year. The result was that the delegation got what it went after, the annual fee being reduced to the nominal sum of $1.

Ben. Stapleton, proprietor of the Centre Theatre and one of the oldest exhibitors in Eastern Canada, was elected president of the Ottawa Branch, Manager J. M. Franklin of Keith's Theatre being elected vice-president and Leonard Bishop, manager of the Regent Theatre, secretary. The members include James T. Moxley, manager of the Imperial; A. Donaghy, manager of the Francais Theatre; A. H. Coplan, owner of the Princess; W. H. Maynard of the Columbia; Herbert Benson, Fern Theatre and P. J. Nolan of the Rex Theatre, Ottawa.

J. M. Franklin Runs an Irish Week Without a Fight

For "Irish Week," starting March 15, Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, had a particularly appropriate picture attraction, this being "Irish Luck," starring Thomas Meighan, the picture having been taken in Ireland. Lobby and theatre front signs were done in green for the occasion.

The Daughters of Empire Sponsor Prince of Wales Picture in Winnipeg

The Prince of Wales' Tour of S. Africa and S. America, shown in Winnipeg under the auspices of the I. O. D. E., drew very large audiences to the Metropolitan Theatre, the week of March 8. Charles Stephenson, one of the best known exploiters in Canada, had charge of the publicity, and nothing was neglected.

Jack L. Farley Dies Through Poisoning

Jack L. Farley, age 21, manager of the Windsor Theatre, South Vancouver, and eldest son of F. Langer, owner of several motion picture theatres in the suburbs of Vancouver, B.C., died from blood poisoning, March 6, due to an abcessed tooth. The poison was first noticed one week before his death, but all that medical men could do to stop the poison's progress was unavailing.

Motion Picture Studio Near Victoria, B. C.

A British film company, having large investments in commercial enterprises in Canada, has undertaken to establish a motion picture studio near Victoria, B.C. This is the result of the British government's decision to establish a quota in respect to the admission of United States films entering Great Britain. Ray S. Peck, director of the Canadian government motion picture studio at Ottawa, attended a conference of motion picture producers in New York recently and learned that the Victoria enterprise was assured. The quota will come into effect, January 1, 1927.

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Keith's Ottawa Orchestra Give Church Performance

B. F. Keith's Theatre orchestra, under the conductorship of Lionel Mortimer, filled a church engagement Sunday evening, March 14, when the entire orchestra gave a religious concert in the Glebe United Church.

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Vital Building up Canadian Enterprise With Solid Entertainment

Mr. R. J. Romney in a recent communication to The Digest emphasized the fact that Vital of Canada is truly a Canadian organization; and that it is the intention of Mr. Romney to keep Vital in Canada British.

Pictures will be selected from the American market with a view to having a Canadian appeal in order to give the exhibitors here product which will create its own box-office values.

British productions will also be presented in equal proportion and already Vital are lining up several big British features for presentation.

Mr. George Balsdon, General Manager, states that "Vital is in the market for good British pictures, we will release them as fast as we can purchase them, whether they are produced in any part of the British Empire. The more we find available the more pleased we shall be to offer these to the Canadian public through Canadian exhibitors. I feel that when British producers realize that the British Empire is co-operating with them to the extent of keeping an open door for British productions we will find a greater stimulus in the direction of British production.

"Our American product will be recruited from the best the open market of America has to offer. Vital is in Canada to stay, all we need is the co-operation and good-will of the Canadian exhibitors, we intend to meet them fiffy-fifty, to use all the experience and showmanship we have at our command to serve them, for we realize that it serves our purpose also to serve them well."

Both Mr. Balsdon and Mr. Romney do not need The Digest to present their integrity to its readers. Both of these men have a reputation for doing business like gentlemen, both have a respect for their word, we are happy to have them in our Canadian Industry.

The "Unwanted" Continues To Pack Houses for Canadian Exhibitors

The feature news of Winnipeg this week has been the phenomenal business at the Garrick on "Unwanted," the picture opening on Saturday to the biggest business the Garrick, one of Winnipeg's leading Independent theatres, has done in twelve months. The theatre used in full the advertising campaign as supplied by the exchange which has been especially arranged to appea lto Canadians. During Saturday's blizzard extra help was required to keep back hundreds who were disappointed.

The picture has been booked for a number of runs in Winnipeg and the many who were unable to gain admission assure the subsequent theatres of good business.

Colonial Winnipeg Gets Increased Box-Office Receipts Looks "All Dressed Up"

The Colonial, Winnipeg, under the direction of Jack Swartz, has recently been re-decorated and the lobby presents a very unusual appearance. The theatre has been putting over some particularly attractive fronts which has considerably helped business.

Visitors to the city of Winnipeg included A. Malcolmson of Carman, T. S. Laidman of Birtle, E. Mullen of Portage la Prairie, all of whom report good business in their respective cities.

Ray Peck Still Faithful to His Violin

Ray Peck, director of the Canadian Government Motion Picture Studio at Ottawa, blossomed out again as a leader in the music world on March 16 when the Ottawa Community Orchestra of 50 pieces gave its second concert in the Glebe Auditorium, Mr. Peck being president of the Orchestra and playing in the violin section. This was one of the big musical events of the season locally.

Famous to Have New Theatre Saskatoon, Sask.

Famous Playrs Canadian Corporation will erect a new theatre in Saskatoon, Sask. They have already an interest in the Daylight Theatre in that city. A complete stage will be installed with dressing rooms. The cost with furnishings will be $250,000. It will not be completed for eight months.

Winnipeg Theatres Have Queer Week Fair Business For Best

At the Province, "The Johnston Flood" played to a good business, while "Mannequin" at the Lyceum (Universal's house) went over fair. The other houses all did fair, but nothing unusual, the severe weather being a holdback so that only unusual films went over fair. "Three Faces East" at the Capitol did only ordinary business.

Exploitation of "Ypres" Includes Special Presentations to Military Men

Two special presentations of the British war feature, "Ypres," were conducted in Ottawa, Ontario, on March 11 and March 13 under the auspices of the Regent Theatre, Ottawa, of which Leonard Bishop is the manager. On the Thursday night, the realistic war film was screened in the soldier's ward of the Ottawa Civic Hospital before an audience of 70 maimed and convalescent soldiers, arrangements being made by Manager Bishop and I. A. Waterstreet of Toronto, the latter an exploiteer of Regal Films, Limited, formerly with Famous Players at Indianapolis, Ind. The other presentation was the premier performance at the Regent on the Saturday at which the officers of the Canadian headquarters staff and the local garrison attended in a body as guests of the management.

Prince of Wales' Picture Goes Over Big

The Metropolitan has had a very successful run with the "Prince of Wales" due to the able handling of the picture by Charles Stephenson, being the famous "Charlie" who formerly operated Independent exchanges in Canada.

Mgr. Walter Watts Melita, Manitoba Found Dead in Cellar

While operating machinery in the basement of the motion picture theatre at Melita, Man., Walter Watts, the proprietor, was asphyxiated on March 7 by carbon monoxide fumes coming from the engine of the power plant. Mr. Watts had been dead an hour before his body was discovered. He had been owner of the theatre for several years.

Manitoba Censor Board Has Busy Year

The Manitoba Motion Picture Censor Board viewed 5,327 reels of films last year and 257 had cuts in them, 32 were rejected as being undesirable, and all of these rejections were appealed. Eight of the pictures appealed were accepted; three were again rejected.

Mr. C. P. Walker, head of the Western Canada theatres and the Walker Theatre, Winnipeg, has been confined to his home through illness.

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"WHEN LOVE GROWS COLD," presenting the most romantic Lady of the Ages, Mrs. Rudolph Valentino, has leaped into the Winner Class.

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Compiled Class C Reviews of "The Spotlight"

CLASS C—"PLAY THESE IF YOU MUST"--Photoplays suitable for use as double features—or on off days.

CLASS C

"THE MAN WHO FOUND HIMSELF"

(Famous Players) We confess that it is a trifle difficult to know just how to classify this picture. Meighan has a following, and a likeable personality, and is the recipient of wide spread publicity by his employers Famous Players. This would seem to denote that he is Class B. On the other hand, this and all of his other recent stories have been so poor as to be undeniably Class C. Therefore we feel justified in giving this that classification not only because it deserves it, but because of the Box Office disappointments theatre owners have suffered at the hands of its immediate predecessors.

Tommy in this is one of the noblest guys you could dream of. He is a banker of sorts, shoulders the blame for another's crime, and goes to prison for it. There he is an uplift movement all by himself. Boy! but he's noble! Virginia Valli is the girl, and her sweetness and taelnt are almost wasted. Frank Morgan, Lynn Fontaine, Julia Hoyt and Ralph Morgan are accomplices in this travelogue of Sing Sing from the inside. Tommy is —Tommy, middle aged and deliberate in movement and undramatic in action. The entire production makes one wonder how does Famous Players get that way.

* * * *

CLASS C

"THE COAST OF FOLLY"

(Famous Players) Countess Gloria takes a nose dive in this utterly inept photoplay. Let us admit at the outset that it will be successful in most of the big down town first run houses where it is shown. The glamor of glittering Gloria's present vogue will insure that. But after that it will be a very poor Class C Box Office attraction, and deservedly so. The original story by Coningsby Dawson was a best seller, and so was widely read. Famous Players, aided and abetted by Allan Dwan, usually one of our most dependable directors, has butchered the original to make a Swanson holiday. Palm Beach is the Coast of Folly, so of course there are some scenes presumably taken there. These are not very exciting though there's where the trouble starts. Gloria as a headstrong miss (quite mature and sophisticated in appearance) plays around with Larry Fay, a young married man. His wife a schemer seeks trouble since Gloria is rich. She gets it.

The story in the film version is comparatively unimportant owing to the way it is handled. It might be termed a drama of "close ups," for not only is the star thus photographed at the slightest provocation, but she has generously permitted every one but the extras to have lingering close-ups of their uninspired countenances to permeate the picture. Gloria essays a dual role, a young girl and her mother, and comes an awful cropper in the act. As the girl she is passable, but as the mother she depicts on the shady side of sixty—a palpable error —she is about as bad as can be imagined. Instead of a dashing, painted and powdered lady with a past in the middle forties, she gives us a grimacing, stiff-jointed, almost decrepit crone. Two more such pictures as this and the lady Countess will become a liability rather than an asset to her employees. Dorothy Cummings as the scheming wife contributes the best acting in the piece. Alec Francis is good as always, and Eugene Besserer as the nurse of the younger Gloria is fine and sympathetic, but the others deserve the merciful veil of silence cast over them. However, Anthony Jowitt, the alleged leading man, is so very wooden and impossible that we cannot refrain from pinning a leather medal upon his narrow, Kolege-Kut clothed chest.

The theme is offensive, the acting worse, the settings, cheap interiors for the most part, undistinguished; and even the photography is not up to par. A sad, sad effort to emanate from any prominent studio, particularly since it features one of the supposedly brightest luminaries of the screen firmament.

* * * *

CLASS C

"THE MYSTIC"

(Metro-Goldwyn) Tod Browning directed "The Unholy Three," he also directed and wrote this banality. On account of the first mentioned masterpiece much should be forgiven him, but scarcely this. There is the germ of a good idea in the story, but it has never come to full fruition. It is draggy, particularly in the middle reels, not very well cast, except in one or two minor parts, and is very indistinctly photographed in these days of crystal clear camera work. It features Aileen Pringle as an Hungarian gypsy fortune teller, and Conway Tearle as an adventurer who induces her to come to America with her entourage to aid him in some slick blackmailing schemes of his. It is no part of him, nor does Aileen particularly distinguish herself. Mitchell Lewis plays a flabby old gypsy "professor," and does not register. Neither does Gladys Hulette who is handicapped by an inane role and bad photography. George Ober contributes an intense bit as a jealous gypsy.

The picture will do nothing to enhance the reputation of any one concerned. It is not entertainment, and after all entertainment is the one and only commodity you are selling to your public.

* * * *

CLASS C

"IN THE NAME OF LOVE"

(Famous Players) In the name of love (or anything else) why do Famous Players force wooden-faced Riccardo Cortez upon movie audiences as a feature hero? This fellow's a heavy, nothing else. We are also getting quite a dose of Greta Nissen these days—her name sounds somewhat like a sparkling mineral water too—but she is easy to look at, and is improving, and if Famous Players do not insist on making her their Paramount Weekly, she will be all very well. The idea of this sickly little story was taken from Bulwer Lytton's "Lady of Lyons"—written over half a century ago— and bringing this idea up to date has not been a startling success. Cortez is ponderous as the youth returned from America to his erstwhile peasant sweetheart. Great Nissen—who having become wealthy has also become a snob. Wallace Beery is funny as a rejected Count, Lillian Leighton and Raymond Hatton also have parts. This is not exactly a bad picture, but, by golly, it's not a good one. This is our story and we'll stick to it.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Vol. 17, No. 47. TORONTO, CANADA March 27th, 1926

"The Searchlight"

LAST week we mentioned a probable visit to the Tivoli Theatre, Toronto, to see "Moana of the South Seas" filmed by Capt. Robert Flaherty. I feel that Capt. Flaherty should be presented with a testimonial from our Industry for presenting us with this splendid achievement. It is released as a Paramount picture and certainly helps that organization to get away with its much publicized slogan, "If its a Paramount Picture, etc., etc." I wonder since Paramount officials know how to pick the big Independent pictures for distribution that they do not show the same shrewd showmanship in the production of their own pictures. However, to return to "Moana" it reveals a close-up of the life of a tribe of Samoans; and it is astonishing how interesting the natural and daily events of life can be if presented upon the screen naturally and without the dressed-up ambition of making a big production. "Moana" is big through the very nature of its simplicity, it is as refreshing and stimulating as a summer's evening shower after a warm day. It teaches without any effort to teach the beauty and glory of the simple life, it brings into contrast a mental picture of artificial environment and civilization; and reveals these accessories to us in their real values by the presentation of life as it should be lived beautifully. It reveals the beauty of the flesh created in The Image of God, without a blemish, a joy to behold without its civilized and censor proof trappings. Oh, the glory of beholding the well-moulded bodies of the Samoan Youth; the young boys and maidens; and how gracefully and naturally these bodies grow to their manhood and womanhood, how quietly they relapse into the arms of age. Some exhibitors questioned me as to whether this was a scenic; and in reply to these, to you I say that "Moana" is a scenic panorama of delightful scenery, modelled by The Great Landscaper, built by The Master Architect, Whom all men have been endeavoring to imitate, but in addition to this natural investiture you have a romance taken from the heart and life of a people. Judging by the crowds who attended the Tivoli performances for two weeks, and by the praise given this picture by young and old, it appears that good pictures do pay, the public recognizes their merit; and are not reluctant to extend their patronage. Capt. Flaherty's two Independent productions, "Nanook" and "Moana," demonstrate sufficiently through the picture, the vital necessity of keeping the screens free for Independent expression. If exhibitors are desirous of adding to the prestige of their theatre, their Industry, of cashing in a nice profit, I have every reason to believe it can be done with "Moana."

* * *

Do you remember the interview published before the Publix and Famous merged? The interview published before the contemplated merger of United Artists and Metro-Goldwyn-Mayer? The interview preceding the Famous officials' visit to Berlin and which was followed by the U. F. A. tie-up? The interviews in connection with First National going into the Zukor melting pot? All of the mergers, some which have taken place since, and some which were thwarted through exhibitor's protests were emphatically denied, therefore take denials in connection with proposed mergers which rumour themselves into circulation and publication, take all these denials with "a grain of salt." What is a denial in an Industry which has furnished the dictionary with the word "gyp?"

* * *

The Industry in Toronto is interested in the sentence and conviction of Harry Manheim who was connected with the Trade through his printer's vocation. Harry was sentenced to ten years in the penitentiary for having in his possession government revenue dies and other dies for the printing of a Trade-mark label fraudulently. The sentence is a stiff one, although on the first count the maximum penalty is fourteen years. Those who know Harry know him for an easy-going drifter, not quite balanced on the question of where right leaves off and wrong begins, but generous and amiable in disposition. Although apparently in good health, Manheim suffers from dizzy attacks as a result of high blood pressure, and such a sentence cannot but prove dangerous to his health. There is an appeal against the conviction.

* * *

For those who have planned for some big outstanding holiday as a compensation for much application to work in life, the M. P. T. O. A. Los Angeles Convention presents the "real thing." These Los Angeles boys are making as elaborate preparations as did the natives and citizens in "The Prince of Wales' Tour" to meet the Prince. If you are interested in meeting Hollywood tete-e-tete, meet in Los Angeles June 1st to the 5th, and incidentally leave your grouches and crutches behind.

* * *

On another page of "The Digest" you will note the sale of the Keith Theatre, Ottawa, to the Keith-Albee interests of New York. The forced sale lost for 1,000 Canadian shareholders in the neighborhood of $500,000, or one half a million. The preferred shareholders getting $20.00 per share, while the common shareholders received nothing, it is reported, losing their investment. This should help motion picture flotations in Canada! We are wondering if the rumour, upon which, according to the Film Daily, Sam Katz refused to comment, the rumour that Famous Players Canadian Corp., would become Publix Theatres Property; and which has been denied by N. L. Nathanson, would clean up the Canadian shareholders in a similar manner as the Keith Ottawa transaction?

—RAY LEWIS.

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P. C. Taylor Leaving for F.B.O. Convention at Los Angeles

Representatives From Thirty-Five States in the U. S and in Canada to Attend.

P. C. TAYLOR, General Manager of the Film Booking Offices of Canada Limited, leaves here Saturday March 27th, for Los Angeles, Calif., where he will attend the Annual Convention of F. B. O. on April 1st, 2nd and 3rd. Representatives of the thirty-five exchanges throughout the United States as well as the executives from the General Offices in New York will be in attendance.

Film Booking Offices of America, Inc., of which the Canadian company is a branch, is one of the country's largest motion picture producing and distributing companies, with representative trade in all the larger foreign countries. It is just closing the most successful sales year in its history and at the Hollywood convention plans will be formulated for the coming season of 1926-7 when, it already has been announced, the almost unprecedent number of fifty-six feature length pictures and more than four-score short subjects will be made and released.

Film Booking Offices special features are the Gold Bond productions, for which a special cast with the foremost stars are engaged. Among the most recent of these, which were highly successful, were "Drusilla With a Million," "The Keeper of the Bees," "When Love Grows Cold," in which Natacha Rambova (Mrs. Rudolph Valentino) made her first appearance as a star, and "The Non-Stop Flight," an Emory Johnson production based on the attempt of the PN 9 of the Navy Department to fly from the West Coast to Hawaii.

Several stars, each heading his own production units, are under contract to Film Booking Offices. Among these are Evelyn Brent, Bob Custer, "Lefty" Flynn, the former Yale football star; Richard Talmadge, Fred Thomson and Tom Tyler. Among the short subjects are the series of Alberta Vaughan comedies, the Bray Cartoons, and the Standard and Blue Ribbon Comedies. Several novelty short subjects will be added for the coming season.

Among the executives from the Home Offices in New York who will attend the convention are Joseph P. Kennedy, Chairman of the Board of Directors; Major H. C. S. Thomson, President and General Manager; Colvin W. Brown, Vive-President in charge of Distribution; Lee Marcus, General Sales Manager; Hyatt Daab, Director of Advertising and Exploitation; John Brownell, head of the Scenario Department; Chas. Rosenzweig, Manager of the New York Branch; S. M. Katz, Assistant Sales Manager; P. C. Taylor, General Manager F. B. O. at Toronto, and Edward McNamee, Director of Publicity and Sales Promotion. In Los Angeles the visitors will be entertained by J. I. Schnitzer, head of the Production Department. The party will make its headquarters at the Hotel Ambassador, where the convention will be held. They will start home on April 4th.

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Alberta Averages 100,000 Weekly Picture Attendance

THE report on the censorship of moving pictures in the Province of Alberta during the calendar year of 1925, just released by Howard Douglas of Edmonton, chief censor for Alberta, shows that only eight subjects were condemned outright out of a total of 1,587 pictures passed upon, the latter comprising 5,013 reels of films. The report indicates that 4,735 reels were passed without change and that 268 deletions were made in the others. Two features were banned until they were reconstructed as suggested by the censor, after which they were passed without reservation. During the year 22 free permits were isued for pictures made by the Canadian Government studio at Ottawa. The number of reels examined during 1925 was 146 greater than in 1924.

Mr. Douglas outlined the reasons given for the condemning of eight features. It is of special interest that one feature was banned, not because of its story but because of the poor condition of the film, this being considered a menace. Two features were banned because they were considered vulgar, and one each under the following headings; Objectionable, very sordid, seduction, crook story and low underworld story.

While 1,587 pictures were examined during the year, only eight were British and one was German, all others being made in the United States. In addition, there were the 22 pictures made by the Canadian Government.

The total of paid admissions at all theatres in Alberta during 1925 was 5,250,703, which meant a monthly average of 437,558, or 16,829 daily during the year.

The Provincial censorship fee is $2 per reel and the revenue during the 12 months was $10,026. Film exchanges at Calgary were also licensed, this bringing a revenue of $2,250 for the year, a total of $12,276. This was $884 more than in any previous year.

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Keith's Canadian Theatre, Ottawa Sold to American Company

WITH a bond issue of $250,000 falling due April 1, the Ottawa Theatres, Limited, the holding company for B. F. Keith's Theatre, Ottawa, Ontario, found it necessary to sell the magnificent house, which had cost $800,000 to erect six years ago, to the B. F. Keith Corporation of New York on March 18, the sale price to the Keith interests being $537,000. The Keith-Albee interests immediately assumed two mortgages totalling $400,000, paying the balance in cash to the shareholders of the holding company. Keith-Albee therefore now own the Keith property in Ottawa which they had occupied since September, 1924, on a lease basis, the lease still having 8½ years to run.

As a result of the forced sale over 1,000 shareholders in the holding company locally are losing in the neighborhood of $500,000, the sale at $537,000 affording a return of about $20 per share to the preferred shareholders with the common stockholders losing everything. Keith-Albee take complete possession of the theatre on April 5, along with three retail stores and a large assembly hall which is also located in the theatre block.

For the second time within two years, Famous Players Canadian Corp., Toronto, had representatives on the scene with authority to purchase the magnificent house and $600,000 was bid on the condition that Famous Players be granted immediate possession. This condition could not be arranged, however, by the holding company. For several years back, Famous Players have had a partly-erected theatre on a nearby downtown site and the belief is now held by some that Famous Players will now proceed with the completion of the rival house.

A general meeting of shareholders of Ottawa Theatres, Limited, was held to consider the situation and the offer of Keith-Albee for $537,000 was accepted by a vote of 7,165 to 3,044. The theatre was erected six years ago by Marcus Loew interests, the first financing being secured through two mortgages totalling $400,000 which, it was stated, were underwritten at 20 per cent by the promoters. $700,000 worth of preferred stock was sold, the promoters receiving 25 per cent, it is said. Out of the $1,100,000 provided by residents of Ottawa and vicinity, the holding company handled about $800,000 and the theatre cost about that figure to build. The theatre will continue with a combination policy of pictures and vaudeville with J. M. Franklin as the manager.

Mgr. H. A. Bercovitch Rose & Rex, Regina Reports Good Business

Mr. H. A. Bercovitch of the Rose and Rex Theatres, Regina, has spent the last few days at Winnipeg arranging his summer bookings. Mr. Bercovitch reports unusual activities at Regina in the building line, the latest announcement being of a fine new hotel going up in that city. Theatrical business, he says, has shown great improvement the last few months.

Mr. G. A. Matthews, former manager of the Crescent Theatre in Winnipeg and at one time manager of the Allen at Brandon, has joined the First National office staff.

Exhibitors Now Succeed As Film Salesmen

Mr. M. G. Peebes, who formerly operated the Dauphin Theatre at Dauphin, has joined the United Artists sales force. Another former exhibitor of prominence is making good in the sale of film. "Micky" Iseman of the Pas is one of the leaders of all Canadian First National salesmen.

Dave Farquor Transferred Warner's Winnipeg Office

"Dave" Farquor, formerly Vancover Manager for Warner's has been transferred to Winnipeg, and as this is his home, he has been busy welcoming old friends at Winnipeg.

"The Red Kimona" Away Above the Average Picture Presentation

I saw a private screennng of "The Red Kimona." The picture is released by Vital in Canada. It is Mrs. Wallace Reid's latest production featuring Priscilla Bonner. It deals with the redemption of a woman who loved not wisely, but too well; and where this misplaced love plunged her. The picture should prove attractive to picture patronage. It is far better from a moral standpoint if one was given to moralizing and looking for preachment in pictures than the average motion picture presented. The story is possible and probable, it has a tremendous sympathetic appeal, real motion picture hokum to make the women weep. "The Red Kimona" idea is conveyed in such a manner that only adults of experience will get the significance of the environment. It should prove a beneficial entertainment to the mentality who always "sniffs the atmosphere" when women outside "the pale" are mentioned. It might reveal to such as these that only a few women select "The Red Kimona" vocation willingly. Most of them have been so garbed through our civilized code of ostracization. Vital has an excellent attraction in this picture for Canadian Exhibitors. Mr. Balsdon informs me in confidence, I don't think he will mind my telling, that the British production of Sir Rider Haggard's story "She" with Betty Blythe is a "humdinger."

Death Calls Mrs. M. Steinman

Mrs. M. Steinman, mother of A. Steinman, formerly operating the Princess Theatre at Portage la Prairie passed peacefully away at her home last week.

Manitoba Legislature Fails To Bill Amusement Tax

Much disappointment is in evidence at Winnipeg through the failure of the Manitoba Legislature now in session to remove or relieve the tax on admissions. It has been hoped that this would get some attention at this session, but so far it has not been brought up in the house and it does not seem likely that it will be brought up at this session.

Canadian National Films Releasing "The Unwanted" In Western Canada

The Empire Theatre in Saskatoon playing "The Unwanted" last week and reports a great business and the manager reports many patrons have come two or more times to see this picture. The Canadian National Film Corporation, handling the product released through Independent Films Limited in Eastern Canada with head offices in Winnipeg, reports an unusual amount of interest on "Unwanted," bookings being so heavy that three prints are being booked out of Winnipeg. The Western offices are in charge of I. H. Allen who has been associated with the exchange units of Western Canada for upwards of twelve years.

Sam Weiner Branching Into Paper Mill Enterprise

Sam Weiner, owner of the Regent and Colonial Theatres, independent houses in Winnipeg, is spending several weeks in Florida. Mr. Weiner has organized a paper and pulp mill for Winnipeg and it will be in operation by Sept. 1. He purchased the machinery in Lawrence, Mass.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 48. TORONTO, CANADA April 3rd, 1926

"EXHIBITORS OF CANADA"

Does an Independent Canadian Exchange mean anything to you?

Vital Exchanges of Canada is a **Canadian Independent Exchange** offering you a list of **features** which have been **carefully selected to suit your prices and your audiences.**

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Compiled Class C Reviews of "The Spotlight"—*continued*

CLASS C—"PLAY THESE IF YOU MUST"—Photoplays suitable for use as double features—or on off days.

CLASS C

"THE LIMITED MAIL"

(Warners) This is a melodrama with very little plot, and scarcely any opportunities are slighted by the miscast players taking part. Monte Blue is featured—for no apparent reasons—for he is distinctly no type for a jilted youth who turns tramp, and who is regenerated by discovering a landslide and flagging a train. Vera Reynolds is anything but sympathetic as the heroine, being rather of the character type. Willard Louis is quite funny as an obese tramp. But the picture is so filled with views of locomotives from every conceivable angle, and with countless leagues of tracks with train's running over them that the general effect of the picture is soporific—it is the best cure for insomnia we have seen in some time. As a melodrama it is simply—mellow.

* * * *

CLASS C

"THE WIFE WHO WASN'T WANTED"

(Warners) This title is a misnomer for the only wife in the play seems to be wanted by everyone else in the play. (Possibly Warners liked the alliterative play on the first letter of their name W.) Her son from his prison cell wants her—her husband dares a forest fire for her, he wants her so badly—her husband's rival for the office of District Attorney admits that he has been wanting her for twenty-five years—brazen but ungallant. Seemingly the lady was wanted.

Irene Rich, one of the loveliest and most womanly of screen personalities, is wasted in the soggy sob stuff she is asked to put over. Huntly Gordon as her husband and John Harron as her son are both properly inoffensive; while John Flood, who directed the picture, has put a little bit of everything in it with the result that the picture cannot possibly register. It seems to us that they even used a portion of a former film. Look at this one carefully, for we have a hunch that it is "The Film That Wasn't Wanted."

* * * *

CLASS C

"THE CIRCLE"

(Metro-Goldwyn) Somerset Maugham's sparkling comedy of the stage has been metamorphosed into six reels or thereabouts of screen drivel. The direction is credited to Frank Borzage, but we don't believe it. It has all the earmarks of having been "personally supervised" by the one and only L. B. M. If he didn't direct it, he at least "cast" it, for in the persons of the younger members it is lamentably miscast. Eleanor Boardman and Malcolm MacGregor, two of the most promising of our younger screen players are utterly wasted in futile parts. Creighton Hale, usually rather pleasing, doesn't act, but exudes mannerisms. Alec Francis is good where the direction will premit him to be, and so is old reliable George Fawcett; Eugenie Besserer contributes the lone "good scene" of the production—that of the card game.

It is scarcely screenable material in the first place, for the scintillant dialogue could not be picturized; and while the photography and sets are good, and while it boasts a cast of known players, it just wont do—not even for the so called blase high brow audiences.

CLASS C

"HIS MAJESTY, BUNKER BEAN"

(Warners) A denatured screen version of Harry Leon Wilson's charming story. Little of amusement is left in this adaptation which was directed by Harry Beaumont, and the fault lies almost wholly at the doors of the adapter Lee Wilson Dodd and the director, for Matt Moore, Dorothy DeVore, David Butler, George Nichols and others in the cast are most capable troupers with many successes to their credit.

Matt Moore, as the sappy stenographer who believes that his astral body is that of Napoleon and also one of the early Egyptians, is soft beyond belief, and mugs and mugs and mugs. It could not have been his fault. Dorothy DeVore is easy to look upon as the sympathetic daughter of Bunker Bean's employer. George Nichols, properly rough and ready, is the employer, though all seem under the influence of the dear old custard pie days.

There will be few laughs in audiences who view this, and we can only recommend it as the very much lesser half of a mid-week double feature bill.

* * * *

CLASS C

"A SON OF HIS FATHER"

(Famous Players) Harold Bell Wright's "goo" in a Western setting. Famous Players have turned out another machine made feature picture directed by Victor Fleming this time. The puppets—there are no real characterizations—act out of the syrupy plot on a semi-sanctified, Kiwanis-like ranch, presumably in Arizona. The hero is high minded and sentimental, the villains ugly and bad, and the heroine cute and good. Warner Baxter is the hero, Bessie Love, the heroine, a colleen of the Chauncey Olcott stage type, Walter McGrail, Carl Stockdale and other villains or near villains.

Of course the photography is beautifully clear but entertainment is wholly lacking and there is not a single note of sincerity sounded in the entire hodge podge. As for the Westerners—they made one absolutely *yearn* for Buck Jones, Jack Hoxie or some other he-man of the outdoor dramas. Just seven reels of celluloid—that's all.

* * * *

CLASS C

"HIS BUDDY'S WIFE"

(Associated Exhibitors) A soppy, sobby story, sounding a note of pathos instead of the note of pathos intended. The story of a war time promise given by a soldier to his buddy whereby he understood, if anything went wrong, to look after his buddy's wife. The young husband disappears and is reported dead, so his buddy tries to keep his promise. In time he earns to love the girl, and finally wins her only to have the supposedly dead husband appear. However he does an Enoch Arden and leaves the sweethearts to their new found love. Nothing particularly original about the theme is there? The treatment by Tom Teriss is as good as could be expected with the material he had to work with. Glenn Hunter, never a heroic figure, is less so than ordinarily here and Edna Murphy is scarcely a sympathetic type. Douglas Gilmore is passable as the friend.

As a wishy-washy, sentimental foil to a comedy or a Western on a double feature bill in smaller houses it might get by. But it is not to be taken seriously as a feature for better houses.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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"The Searchlight"

THE FEDERAL TRADE COMMISSION of the U. S. which has taken action against the Famous Players has re-opened its case for the further presentation of evidence. Martin Morrison, the Commission's counsel, has presented a document asking for information covering all interests of Famous Players. The Commission desires to know what interest Famous has in any organization or enterprise, or any branch of the picture Industry acquired since Sept. 1st, 1923. Counsel for the Commission declares that this Industry is too much controlled by a relationship. In other words "It's a family affair." In the meantime "more fiddling" is in progress in England, while Famous-Metro-Goldwyn-First National are merging their interests for European control, and Joseph Schenck, brother of Nicholas Schenck, virtually in control of Metro-Goldwyn-Mayer, is steering United Artists toward Metro-Goldwyn. The family relationship of Adolph Zukor and Marcus Loew has been established through the intermarriage of their children.

It would be interesting in Canada to ascertain how many companies are controlled directly and indirectly by Famous Players Canadian Corporation, and what other enterprises are directed by the same Board. We have heard a great deal about Famous being a Canadian corporation through its 1,500 Canadian shareholders? We would like to ascertain who holds the bulk of shares; and who directs the policies of the company. If Adolph Zukor, as President, is only a figure-head and S. R. Kent, as Director of Finance and Policies, is only a figure-head also? If now there is not a deal in process that will introduce Publix Theatres in Canada, and if Famous are not securing the control of Publix Theatres in the U. S., despite the statement of Famous' counsel that they are not connected. Who is interested in the Regal Exchange, the Ruddy bill-posting company, Perkins Electric, etc., etc., not to discount the interests of the same directors in Pantages and the booking control of Loew's in Canada?

An investigation in Canada would reveal some interesting information on these various points and in connection with negatives brought into Canada and printed here, which deprive Canada of the customary duty revenues, not forgetting the peculiar good luck which certain Trademarks have of getting anything passed for screen presentation, while other companies, operating Independently, have pictures censored, and cut up with a ruthlessness which outdoes the Pilgrim Fathers. Not long ago I saw a scene in a picture where a woman very deliberately and without subtlety endeavors to seduce one of her officers; and while she leaves the room for a moment this officer attempts to run away, but is warned by another older officer that it means death, whereupon this title is flashed upon the screen, "I enlisted for Military Service, not Boudior Service." I am not criticizing the outlook of our censor board in connection with this title, although flashed upon the screen it appeared that such a title could have been eliminated without injuring the idea which the director was putting over. What I am interested in is the inconsistency of our Censor Board when they eliminate and cut scenes which are as a Sunday School lesson in comparison to this. What we would like to know is wherein lies the magic power which works so successfully with some Trademarks? Perhaps the complaint of the U. S. Federal Trade Commission's counsel of "too much relationship" might be investigated here.

Meanwhile the Famous Players Canadian Coroporation, N. L. Nathanson, Arthur Cohen, and First National have entered no defense in the suit for $50,000.00 instituted by the Canadian Moving Picture Digest Co. Limited, for "Restraint of Trade," slander, threats, intimidation and all the ills which Trusts inflict upon those they are determined to eliminate.

* * *

Russell Nesbitt, M.P.P., has brought in a Bill to foster British production by introducing the quota principle in Canada, sixteen other countries have introduced or are contemplating the introduction of similar legislation, in order to retain the control of their screens.

* * *

Someone considered worthy of a place in history, said "you can dodge an elephant but you can't a mosquito." If Famous Players, N. L. Nathanson, Arthur Cohen and First National had not bull-dozed The Digest's advertisers into breaking their contracts with The Digest, in restraining them from giving The Digest advertising, our one and only Canadian publication might have grown into an elephant which could have been dodged, but owing to "Restraint" it dwindled to a mosquito; and now it looks as if those responsible for the metamorphosis are going to get stung.

* * *

For years the producers releasing pictures in Canada have been condemning the stranglehold of The Trust, the tyrannical rule of N. L. Nathanson, here is a chance for freedom in the suit which The Canadian Moving Picture Digest Co. Limited, is now waging. We will see how many producers have the courage to tell the truth!

—RAY LEWIS.

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Joseph P. Kennedy, Film Booking Offices Predicts Greatest Year for Industry

New Chairman of F. B. O.'s Board of Directors Leaves for Coast To Confer with Production Officers. F. B. O. To Have Sixty.

JOSEPH P. KENNEDY, new Chairman of the Board of Directors of Film Booking Offices of America, Inc., has arrived in Hollywood for his first inspection of the big studios of his concern at Melrose Avenue and Gower Street, and to confer with production officials on F. B. O.'s forthcoming program of sixty feature pictures, the most pretentious in the history of the organization. Mr. Kennedy was met at the station by Vice-President J. I. Schnitzer, A. A. Schmidt, J. G. Hawks and other executives.

Mr. Kennedy, who formerly was president of the Columbia Bank, Boston, and has had many big financial connections in the East, including Bethehem Steel and Hayden, Stone & Co., of Boston, after a hurried trip through the studios expressed himself as highly delighted at the prospects for the coming season and predicted even greater things for Hollywood as the centre of motion picture production.

An early increase of fifteen per cent in production in greater Los Angeles, involving an outlay of additional millions of dollars, is predicted by Mr Kennedy. Admitting that about eighty per cent. of American production is now vested in Los Angeles, he believes that within a year, or two years at the most, ninety-five per cent. of American pictures will be made at the West Coast city. This he points out, is inevitable in that attractions can be made there both more cheaply and better than they can in the East. Mr. Kennedy also forsees Los Angeles as a big centre of all theatrical life and believes that it will outstrip every city in the country with the exception of New York.

"Film Booking Offices always will produce in Los Angeles, I believe," said Mr. Kennedy. "We are planning a program of approximately sixty feature pictures this coming year, and this does not include the productions we will make for the short subject field. Our budget will be the heaviest in the history of the company, and I look for a year of unexampled prosperity throughout the motion picture Industry."

Mr. Kennedy, who is in close touch with business conditions in the East and Middle West, added that he believed that Los Angeles would have the greatest boom in its history next Fall. The tide of prosperity already is setting in, he said, but would not reach its flood for some months.

New Brunswick Board Interested in Music Tax Censor Board For Island

The N.B. Motion Picture Board of Trade halve been greatly interested in the proposed tax on music and also in the plan which has been proposed that Prince Edward Island should have its own Board of Censors. It is pointed out that the additional expense of sending films to the Island, with the many delays incurred would make the extra cost of censoring almost prohibitive in connection with the sending of pictures there.

Film De Luxe Corporation To Open Toronto Office

The Film De Luxe Corporation is to invade Ontario.

Mr. Chas. Lalumiere, formerly General Manager of Pathe and for the past four years owner of the Film De Luxe, Montreal, is about to open a branch in Toronto which will be managed by James A. Kirkpatrick, formerly with Universal and recently with Vital Exchanges, Montreal. In a recent interview with Mr. Lalumiere he stated, "The De Luxe is absolutely free from any connections, and entirely independent. It trusts the members of the M. P. T. O. to whom we intend to cater, will give us their whole-hearted support. Our programme will be as good as money can possibly buy on the State Right Market, and the first years' product will consist of at least 60 high grade pictures, 25 of same ready for immediate booking on the opening of this new office which will be announced in the advertising columns of this paper in a later issue."

F. S. Spencer Recovering His Health

Many friends will be glad to hear the good news of the recovery to health of F. S. Spencer of St. John, who has been undergoing medical treatment in the United States.

Miller Stewart, one of the best known managers in Winnipeg up to two years ago, is in the theatre ticket brokerage business in Los Angeles, and is making a success of the business.

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The Public Want Vital Pictures

Vital Exchanges, in emphasizing the fact that "The public is interested in pictures not Trademarks," hits the bull's eye, any exhibitor can corroborate this statement having played Trademarks which have cost their owner thousands to put over, but sponsoring poor product, it has been found that the Trademark has failed to draw them in. The public is interested in good pictures, pictures that entertain them. The big theatres have been forced to give the public everything from Grand Opera to symphony orchestras, ballets, in order to put weak pictures with much advertized Trademarks over. This is an acknowledgement that the poor picture with the much advertized Trademark will not attract patronage. Since very few of the Independent pictures play the theatres which are famous for their spectacular presentations, we must conclude that it is not the Independent product which has failed to make good, but the product of those Trademarks which have been travelling on the name they established with past performances.

The adage about "It isn't what you were, it's what you are to-day" holds good for Motion Pictures. Forget the Trademark and buy the pictures for your theatres that are good in themselves, not in their Trademark, that are good today. Vital is offering a list of features which should go over, in addition, short subjects and comedies, plenty of variety from which to make selections. The wise exhibitor will book his Independent pictures first for Independent security; and then look over the field for other product if necessary.

Exhibitors Fredericton, N.B. Confer with Premier Baxter Re-Amusement Tax

A number of theatre managers arrived in Fredericton recently as a delegation to interview Premier Baxter and members of the Provincial Government in regard to matters in connection with Amusement Taxes. Two conferences were held.

FOR SALE

A brand new Snare Drum, size of Shell, 4½ x 14, Aluminum Shell, Steel Hoops — guaranteed not to warp — Wire Snares made by Eugene Geisler of Chicago, in a new case, all for $40.00 cash — A Real Bargain.

FRED R. PURSEL

LYRIC THEATRE

SIMCOE, ONT.

Fire Destroys Capital Empress, Moncton, N. B.

Sympathy will be felt for Messrs. Torrie and Winter of Moncton in the loss of their two theatres, the Capital and Empress which were destroyed by fire March 26th. The loss is estimated at $200,000.00. The fire broke out in the central part of the buildings which were practically joined together. A member of the Fire Department was killed in the fire. The theatres were owned by the Eastern Amusement Co., Ltd., of which Messrs. A. R. Torrie and F. W. Winter are managing directors. Mr. Winter states insurance to the amount of $120,000.00 was carried.

The Capitol Theatre was modern, being built in 1923 with a seating capacity of 1,200. The Empress Theatre was about fifteen years old and had a capacity of about 800.

At the time of the fire Mr. Winter was in Fredericton as a member of a delegation interviewing the Provincial Government re-proposed changes in the amusement taxes.

It is presumed the theatres will be rebuilt. A year ago the Grand, another theatre owned by the firm was burned.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 49. TORONTO, CANADA April 10th, 1926

To Speed Up Your Receipts

SPEED PICTURES

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"The Fear Fighter"
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and

THE GEORGE WALSH SERIES

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and Three Other Features

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***"Make It Snappy"* with Bookings. They are yours for the asking.**

Canadian Independent Films Limited

LOUIS ROSENFIELD, General Manager.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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Compiled Class C Reviews of "The Spotlight"—*continued*

CLASS C—"PLAY THESE IF YOU MUST"--Photoplays suitable for use as double features—or on off days.

CLASS C

"THE KNOCKOUT"

(First National) This picture does not in anywise live up to its title. It stars Milton Sills and was directed by Lambert Hillyer, but the fact remains that it is seven or eight reels of film dealing with prize fights (none too well done by the way) scenes in logging camps, shown in such detail as to suggest that they belong in an educational scenic, or in the pages of the National Geographic Magazine. It is almost a drama of subtitles interspersed with photoplay shots. First National decidedly have not "done right by our Milt" since the "Sea Hawk." He is a highly cultured prize fighter who reads Epictetus (even as you and I). He foolishly takes a bath, slips on the soap and injures his good right arm. He goes to a lumber camp to recuperate, accompanied by a "sissy" manager and looking like what the Well Dressed Man will Wear in the theatre programs. What happens there is not much; of course, there are fights, a girl, logjams and lumber, acres of it, but little story. Some dubious comedy is injected by having the sissy manager fondle a skunk.

Sills will not add to his laurels by his work in this, though he probably does the best he could with an impossible part, and he certainly works hard. Lorna Duveen, a newcomer, is his leading lady apparently for no reason at all, for she is self conscious, and not particularly attractive. The others in the cast amount to even less. This is unquestionably a picture which cost First National little more than Sill's salary.

Played with a light society comedy it will suffice for double feature days in a dull week but that is about all.

* * * *

CLASS C

"FLOWER OF THE NIGHT"

(Famous Players) Pola Negri in a specially written for her, but longwinded story by Joseph Hergesheimer fails to register very successfully. This we believe is more the fault of the author and of the director, Paul Bern, than of Pola Herself, who is more restrained and who does less over-acting than is her wont. Her really good performance is wasted on the heavy unsympathetic character and the rather tiresome story, which deals with the early days of California and the resentment of the original Spanish settlers at the intrusion of the American gold hunters.

Pola's support is moderately satisfactory with the exception of the leading man, one Youcca Troubetzkoy, who is a big blonde bust. He shows marcelled hair but no personality whatsoever. Warner Oakland does well as a villain, and old Joseph Dowling displays real Castilian dignity as Pola's father. But the story has no real grip and little sympathy, and will have very little audience appeal.

* * * *

CLASS C

"COMPROMISE"

(Warners) Why Warners took the trouble to title this latest monthly edition of Irene Rich as a poor deceived wife is beyond us. The formula is familiar by now. She, at stated intervals, arches her eyebrows in pained patience at her spouse's misdoings, pouts not always successfully, smiles sadly, sighs muchly, and occasionally acts coy—unbecomingly. Some catechism of nature always clears things up toward the end, a studio cyclone is the heaven sent aid here. This time Clive Brook is the erring husband, and acts and looks like Conway Tearle in an extra bad humor. Pauline Garon is described in the subtitles as "a woman defied," to anyone familiar with the vivacious personality and methods of this little lady, this misnomer is good for a laugh. She works hard, too hard, and with a group of tireless extras keeps bobbing up at unexepected moments with the greeting "here we are!" It sounds like a gag. Louise Fazenda is moderately amusing as a comic maid servant, and there are other unfortunates implicated in this burlesque which its sponsors have intended to be very serious.

Irene decides that life is just a compromise after all; so we too will compromise and rate this offering in Class C, instead of consigning it the nether depths.

* * * *

CLASS C

"THE KING ON MAIN STREET"

(Famous Players) Despite the presence of Adolph Menjou and his usual polished and ingratiating work this film is quite inane with few bright spots to redeem it. It is story of the King of one of those tiny mythical Kingdoms now so dear to movie producers, and once so dear to novelists. His kingdom is impoverished, and he comes to America by way of Paris (even a King must love once in a while) to raise some money by letting contracts on valuable yet undeveloped oil lands in his aforesaid kingdom. He has a few amatory adventures, goes to Coney Island alone, spends a week-end with his "entourage" at Little Falls, N.J., in the home of a rather vulgar go-getter—the proprietor of a few gas stations. Eventually he goes home and marries a middle aged princess of unprepossessing appearance.

Menjou himself is suave and polished in his work—even wistful at times—and some of the incidents at Coney Island (advertising Steeplechase by the way) are passable. He has few opportunities for his famed love making. Carlotta Monterey is a disdainful lady who plays indifference once too often with his loving Majesty; Gretta Nissen looks and acts the part of a catty discarded mistress; Bessie Love is the fiancee and later the wife of the "go-getter," and does a neat and nifty Charleston. But even these ladies with the addition of Edgar Norton, Joseph Kilgour, Mario Majeroni and others cannot redeem the film from its fatal defect of slow tempo and somewhat boring dullness.

It will certainly add no new laurels to Menjou's chaplet, for it is just another Famous Players society comedy drama.

* * * *

CLASS C

"THE PACE THAT THRILLS"

(First National) A silly, wishy-washy picture featuring Ben Lyon, the Duke of Coke-eaters. The story is unconvincing to the nth degree, and is not helped out much by the acting of its leading player. He is the son of a chorus girl who is falsely accused and wrongly imprisoned for the murder of her drunken husband who met his death falling down stairs. The son when he grows up determines to vindicate "Momma's" honor, and to do so becomes a movie star—yes, it's that sort of a picture.

Ben, sappiest of juveniles, runs true to form in this drivel, and is supported (?) by that most placid of leading ladies—Mary Astor. Tully Marshall, Warner Richmond, Fritzi Brunette, Thomas Holding and Wheeler Oakman are accessories after the fact. There is one rather thrilling auto race, but the day hath passed when one auto race a picture doth make. Webster Campbell is held responsible for the direction and we hope is properly ashamed of the fact. Upon him, and upon all concerned we pronounce the Scotch verdict—"Not guilty—but don't do it again!"

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

Subscriptions—

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CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE
CANADIAN PRODUCTS
TRADE WEEKLY MAGAZINE

ESTABLISHED 1915 FOR EXHIBITORS

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"The Searchlight"

IN the recent investigation which the Public's Accounts Committee has been conducting, the suggestion by ex-Attorney General W. E. Raney that the Committee proceed to enquire into the costs of bringing "Roxy and his gang" to Ontario as a publicity stunt was adopted.

It developed in the evidence that the total cost to Ontario was something over $26,000.00 in hotel bills, railway fares and incidentals for the entertainment of "Roxy and his gang" of 26 entertainers, who visited Ontario as the guests of our government. During their visit the beauty spots of Ontario, its fishing advantages were given practical demonstrations.

Ontario's benefit was to be derived through the week-end visits which "Roxy and his gang" payed to Toronto, where they were to broadcast and take back with them to New York "the message of the playgrounds of Ontario."

G. N. Patton, Director of the Ontario Government Motion Picture Bureau advised that the publicity suggestion came from G. Brownbridge, Ontario's New York representative who lives at the Commodore Hotel.

Mr. Brownbridge's "travelling expenses" plus salary, meals, taxis, cabs, screenings, stenography was reported at $4,126.

Two special cars carried "Roxy" and his entertainers about Ontario and Mr. Patton assured the investigators that the liquid refreshments were not of a liquorous nature.

The portable broadcasting set carried by the party was admitted to be a "dud."

In uncovering the value of this advertising stunt it was said that "Roxy" was the "best advertising proposition in the States," all the States knew he was coming to Ontario, and "tons" of subsequent correspondence and personal testimonials testified to the advertising which the province had received from the venture.

Mr. Patton informed his inquirers that formerly Ontario could not without paying for it, get her scenic pictures in the American theatres, but now they had an entree in Chicago, Detroit, Boston and other places, the income from same coming to the province. We, in Canada, have been displaying U. S. scenics for which we have been paying for many years. Mr. Patton said he "took with a grain of salt" Brownbridge's assurance that the $26,000.00 original cost would soon be wiped out by the direct revenues, he also informed the Board that the late government paid $127,000 for films alone in 1920 and in three years had expended $293,000.00.

Now in case some of our exhibitors are not as familiar with "Roxy and his gang" as our provincial government, it might be made known that "Roxy and his gang" broadcasted from the Capitol Theatre, Goldwyn's Motion Picture Theatre legacy to Metro-Goldwyn-Mayer-Marcus Loew. That he left the Capitol, New York, where his name and fame had become identified with presentations to become identified with a new theatre to be called "The Roxy," for which you will be permitted to buy shares. I presume "Roxy" is a wonderful showman, he has presented himself 100% and to his credit let it be said that The Capitol, New York, was a money-maker, but the "wiseacres" say that the Major who succeeded him, although not a showman, has been able to keep up the standard of the theatre and its receipts. Be that as it may, "Roxy" surely gave the theatre a good start, but what has this to do with Ontario Scenery?

I thought that I was the only "Rube in Canada," but when I read about "Roxy and his gang" having a holiday in Ontario which cost us $26,000.00 accompanied by a "dud" broadcasting outfit, and that our government expected "Roxy and his gang," honest-to-God-dyed-in-the-wool patriotic citizens of the Stars and Stripes, to carry the glad tidings of Ontario's playgrounds to the United States, with Palm Beach, Atlantic City, New England and the Maine Coast, the White Mountains, the Catskill Mountains, not forgetting Yellowstone Park and Ontario in the State of California, in fact the whole State of Los Angeles, advising its people to see America first, I could see how enthusiastic "Roxy and his gang" are going to be about Ontario in Canada in appreciation for the lovely holiday our province gave them? As a publicity stunt for Canada all I can say is, "Yes, we have no bananas."

* * *

The March issue of "Life" reviews "Mannequin," Famous picture, as follows: "Mannequin, if it's a Paramount picture its the best show in town, ha! ha! ha!" Life's movie critic has a sense of humour, of course he isn't the only one that has been provoked to "ha! ha's" over that slogan in relationship to Paramount pictures, but you can take "Life's" word for it. Incidentally "La Boheme" is given a special review in which the critic cites the fact that despite all the star players in the cast the picture misses fire.

* * *

"The Red Kimona"—a Vital release was passed for exhibition purposes after an appeal had been presented to the Censor Board. Vital report no trouble in connection with their British release, "She," featuring Betty Blythe.

—RAY LEWIS.

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Col. Cooper of M.P.D. Association, J. C. Brady, M.P.T.O.A. Fight Theatre Music Tax

CONSIDERABLE success has attended the efforts of the Musical Amusement Association of Toronto in its negotiations with the sponsor and supporters of the amendments to the Canadian Copyright Act, which was recently before the House of Commons at Ottawa in a bill introduced by L. J. Ladner of Vancouver, B. C. The Musical Amusement Association, which was organized last Fall under the guidance of the Motion Picture Distributors and Exhibitors of Canada in co-operation with the M. P. T. O. A., has engaged in conversations with Mr. Ladner, has conducted important conferences at Toronto, Montreal and Ottawa, and has discussed matters with the Canadian Authors Association—all with a view to eliminating the undesired clauses providing for a periodic collection of royalties on copyrighted music played in theatres of Canada and elsewhere publicly in the country. The present result is that the Musical Amusement Association, the Canadian Authors Association and Mr. Ladner, the member of the House of Commons, are practically in accord on the musical clauses of the bill, it is announced, and the difficulty with the imposing of burdensome fees for theatres will probably be obviated.

Col. John A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, has been indefatigable in his efforts to offset the musical tax for exhibitors in the Dominion. He has also been ably assisted by J. C. Brady of Toronto, owner of the Madison Theatre, who is also president of the Ontario Division of the M. P. T. O. Both Col. Cooper and Mr. Brady are directors of the Musical Amusement Association. Other directors who are now announced for the first time, include: John Arthur, director of the Hippodrome Theatre, Toronto; R. J. McAdam, owner of the Casino Theatre, Halifax, N. S.; R. L. Vallee, owner of the Premier Theatre, Sherbrooke, Quebec; Charles A. Meade, manager, Lyceum Theatre, Winnipeg, Man.; W. C. Muir, head of the Paramount Theatres, Vancouver, B. C.; D. C. Ross, representing the Canadian National Exhibition, Toronto; Jerry Shea, Shea's Theatre, Toronto and Lawrence Solman, Royal Alexandra Theatre, Toronto.

Important conferences with Mr. Ladner and representatives of various bodies have been held in recent weeks in Toronto, Montreal and Ottawa.

H. F. Kells Of Regent, Ottawa Versatile Artist

H. F. Kells, assistant manager of the Regent Theatre, Ottawa, has become one of the leading art specialists in the Canadian Capital and is getting talked about because of his personal achievements. Recently he completed an imposing statue of a young girl in characteristic pose, while in recent months he has brought out a number of handsome oil paintings and water colors. He has also gained prominence as the author of a short story.

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Ceiling, Starland, Winnipeg Falls Injuring Patrons

A startling incident occurred at Winnipeg, Manitoba, on the evening of Thursday, April 1, when a large section of the ceiling under the balcony of the Starland Theatre, Main Street, fell without warning, burying a considerable number of persons on the ground floor and blocking the exits to the main entrance of the theatre. The auditorium was crowded at the time and at least 20 persons were hurt, 14 being removed to the hospital in ambulances which were hastily called.

A serious panic threatened for a time when the people found their escape to the front street cut off but employees quickly directed the people in the crowded aisles to the rear and upper exits. Twenty police reserves were called to the scene and every ambulance in the city also arrived.

The Starland is one of three moving picture houses in Winnipeg operated by Universal under the management of Charles A. Meade. A few months ago the Lyceum Theatre, one of the three Universal houses, was damaged by smoke and fire which broke out in an adjacent structure and on that occasion Mr. Meade and his assistants played heroic roles in maintaining calm in the audience.

"My Brother's Keeper" Inter. Typo. Union Release

During Holy Week, Manager Pete Kehayes of the Capital Theatre, Ottawa, Ontario, presented a very substantial double-feature bill, comprising "The Ten Commandments" for local second run and also "My Brother's Keeper," the special picture released by the International Typographical Union. For this extensive programme, prices ranged up to 25 cents

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F.B.O. Introduces New Method Of Exploiting Their Pictures

Jack O'Brien, Popular Leading Man, To Lecture On Pictures Throughout Entire Country.

FILM BOOKING OFFICES OF AMERICA, Inc., soon will put in operation one of the most unique stunts devised in recent years. Jack O'Brien, for many years a leading man on both stage and screen, soon will start out as a new brand of exploiteer. Travelling by automobile, with an advance agent blazing the way and a personal manager as his aid, he will tour the entire country, addressing theatre audiences on the making of motion pictures with interesting side-lights on Hollywood and its film folk gleaned in his sixteen years' experience before the camera.

Mr. O'Brien will carry with him in his automobile a print of "The Stealers," an F. B. O. production with Norma Shearer as the star and Mr. O'Brien playing opposite her. This will be booked by the advance agent and will be shown immediately after Mr. O'Brien's talk, although any other pictures may be used at the exhibitor's option. In addition to his talk Mr. O'Brien will answer questions relating to motion pictures and their makers and players, placed in a question box in the lobby of the theatre. He also will address meetings of Womens' clubs, and the Rotarians and kiwanis when the opportunity affords.

Recently a preliminary tour in some sections of Western part of the U.S., throughout Oklahoma and Texas was made and in many cities Mr. O'Brien remained a week or ten days when his engagement was for two or three days, and theatre record after record is said to have been broken. His talk which is not only instructive and humorous, is full of good, sound advice to would-be screen actors and actresses, and embraces information about pictures, how they are made; the players, their struggles for even a small beginning, their hardships, the dangers they sometimes run while working on location, and their personalities all brightened with humorous incidents.

The lecture usually closes with a request that those in the audience who aspire to the screen to raise their hand. Even in the smallest theatre, Mr. O'Brien says, at least fifteen to twenty respond. This gives the lecturer an opportunity to tell of the pit-falls the beginner will encounter, of the discouragement on every hand, and the difficulty in getting a hearing. If the would-be actor or actress persists in going to Hollywood, he tells them, the only way is to take a mother or father along, and enough money to last at least a year.

"Make It Snappy"

THE general manager of the Canadian Independent Films Limited, advises exhibitors "to make it snappy" in connection with the "snappy" offerings of the George Walsh and the Billy Sullivan series of speed pictures. We presume the speed is emphasized because these stars are termed "peppy," full of go; and consequently their pictures must be framed with an eye for action. In other words everyone must be up and doing, no time for "stalling" or "paddling." Comedy-dramas that hit above the belt in true sportsmanship fashion. Incidently and of importance Canadian Independent Films Limited are Independent, and even if one does invite criticism for indulging in reiteration, one must advise exhibitors who desire to preserve their Independence to play Independent pictures. These producers have no ambition to have theatres "all over the world," they are satisfied to make pictures for you to show in your theatres. If "it is never to late to mend" it is never too late to get the Independent-picture-playing-habit, get it before it will be too late to save your Independence for you. Beautifully decorated press books may sell the pictures to you, but it does not sell the pictures to your audiences, neither do the world-advertised Trademarks make any money for your theatres when the product is poor. Lose the bad habit of buying Trademarks, buy good pictures, Independent pictures, give the public what they want, they have demonstrated their inclinations, they want pictures that are "snappy."

British Canadian Feature Films Formed by Prominent Canadians

To foster the making of British films and to provide a market for them in Western Canada, prominent Winnipeg business men have formed the British-Canadian Feature Films, with offices in the Film Exchange Building.

Thousands of feet of British films are in Western Canada today in storage, simply because moving picture theatres have their play dates tied up with American-made films. In response to the growing demand for British pictures, the British-Canadian Feature Films intends to import the latest photoplays made in Britain and assure for them a comprehensive schedule in every centre of population in the West.

"In the past," L. K. Allen, representative of the new organization said, "importers of British films have faced heavy losses because American film producers have monopolized the Canadian market. British films can be put across because the people of Canada are sufficiently British to demand them. All it requires is a sufficient number of moving picture theatres in which to screen them, and sufficient money to guarantee that no loss will be incurred by any theatre in showing them.

"The new company plans to encourage the British film manufacturer by telling him that besides having a home market, he has Western Canada as an outlet for his product. When more outlets are secured within the British Empire, the danger of the American film monopoly will have passed, as far as the Empire is concerned," concluded Mr. Allen.

Ottawa on Skis Presented at Imperial

Manager James Moxley of the Imperial Theatre, Ottawa, Ontario, secured striking results through the presentation of a special local two-reel picture in conjunction with his regular programme during the week of March 29. This picture was "Ottawa on Skis," a sporting film of considerable interest because of the great popularity of the skiing sport. This was shown under the auspices of the Halcyon Club of Ottawa, a service organization, the young ladies of which canvassed Government Departments. stores and offices of the city in the sale of tickets, for which their club received a percentage. Thousands of the club tickets were sold and the theatre enjoyed remarkable business. The arrangement brought many people to the theatre who were comparative strangers and the club obtained considerable revenue for charity work.

Mgr. Davis Gives Away Russian Eagle Coins For "The Eagle"

One of the most extraordinary advertising stunts for a picture attraction in Canada for some months was the idea put across by Walter F. Davis, manager of the Empress Theatre, Edmonton, Alberta, for "The Eagle," starring Rudolph Valentino.

Mr. Davis had 2,500 souvenir gold pieces struck off, the size of a $20.00 gold piece. On the face of the "coin" was the likeness of Valentino in his Russion costume while on the reverse was the Russian Eagle crest. Around the edge of one side appeared the inscription, "Rudolph Valentino in The Eagle." On the other was the wording, "Empress Theatre, Edmonton, Alberta."

These souvenir pieces, which had a striking likeness to a gold coin, were distributed to patrons just prior to the presentation of the picture and there was a terrific demand for the medals. Manager Davis said that these "Eagles" caused a great amount of favorable comment and had everybody talking.

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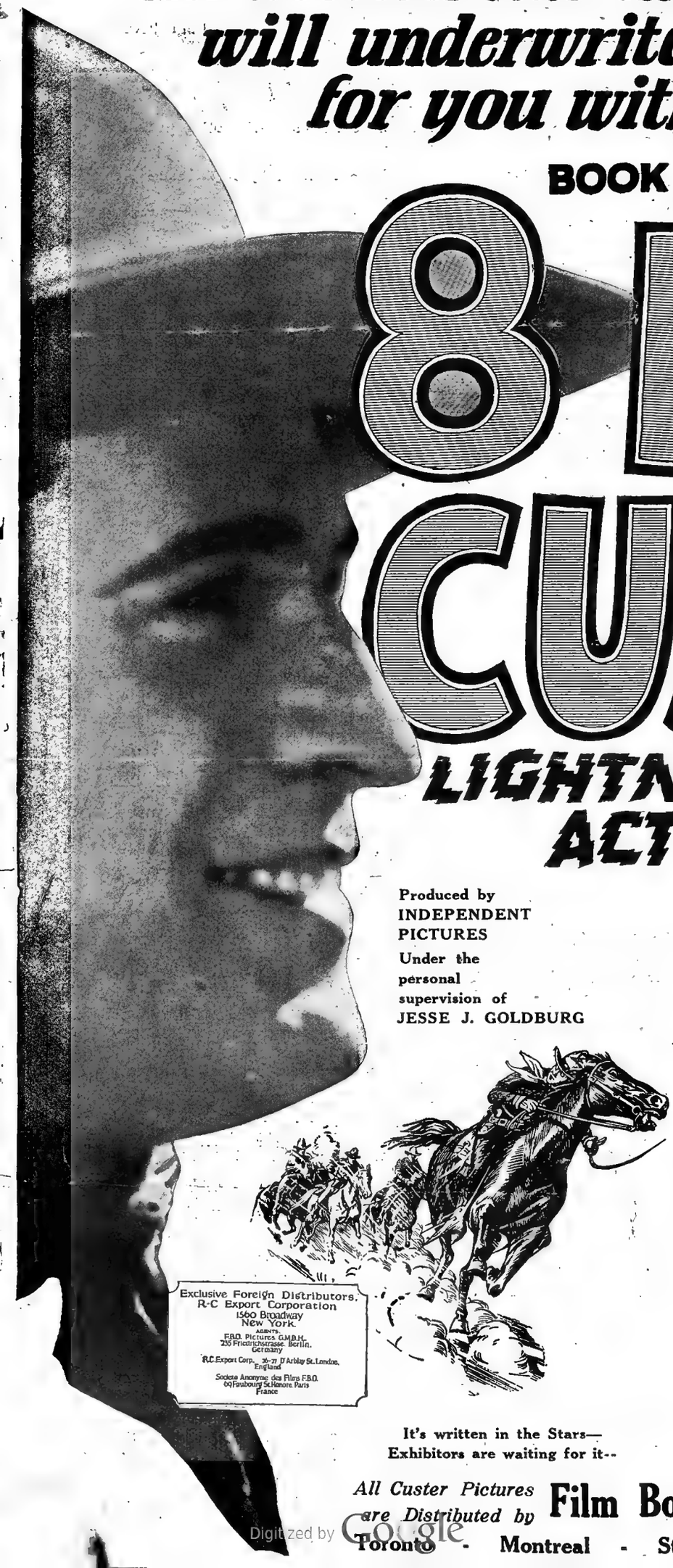

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JESSE J. GOLDBURG

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 50. TORONTO, CANADA April 17th, 1926

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LOUIS ROSENFELD, General Manager

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO

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Compiled Class C Reviews of "The Spotlight"—*continued*

CLASS C—"PLAY THESE IF YOU MUST"—Photoplays suitable for use as double features—or on off days.

CLASS C

"SATAN IN SABLES"

(Warners) This title is puzzling to such a degree that we cannot see why it was used, unless Warners, knowing that *sables* are expensive, seek to give the impression that this is an expensive picture. It may have been for all we know or care, but it is scarcely a very entertaining picture; for the featured player Lowell Sherman is stagey to an alarming degree. He struts and poses as stagily as the adored leading man of a small town stock company. Pauline Garon as a dancing little gamin of the Paris streets who is "befriended" by Lowell is charming and chic. Johnny Harron as "Satan's" younger brother is an Irish looking young Frenchman; and Gertrude Astor is wholly in the picture as Satan's mistress. But the story is trashy as we have hinted and the acting none too distinguished. Satin in Sables should certainly be warm, but the picture is anything but "hot stuff."

* * * *

CLASS C

"HE'S A REGULAR FELLOW"

(Famous Players) Raymond Griffith is a snappy clever little comedian who is "different" in his methods. He has been blest in the past with some very good stories and some sensible and sympathetic direction; as a result of this he has begun to attract some attention—not what his parent company claims but some attention nevertheless. We cannot predict a continuance of this public favor if Famous Players persist in giving him stories like this with Tom Meighan's favorite nephew behind the megaphone. This is "one for the book" as we sporting folks say, and one which we imagine will not do the urbane Ray Griffith very much good. The story is none too clever at best, "Graustark," "The Merry Widow," etc., with a little of the Prince of Wales and his misadventure thrown in for good measure. But too much slap stick comedy and too many banal subtitles are thrown in to make it up to the standard established by previous Griffith (Ray) pictures.

Ray himself of course gets laughs and Gus Von Seyfferlitz as his prime minister is the personification of pompous dignity. Mary Brian is herself—youthful and unfled girl. The whole is only worthy to stand as the comedy relief of a double feature program.

* * * *

CLASS C

"EXCHANGE OF WIVES"

(Metro-Goldwyn) An ordinarily good director, Hobart Henley, and four usually clever players, Eleanor Boardman, Lew Cody, Renee Adoree and Creighton Hale, seem thrown away in this adaptation of a story of Cosmo Hamilton by the Hattons. Two young married couples live in adjoining suburban villas one wife can cook—especially lemon meringue pies — but can't be bothered with loving—that's Eleanor Boardman. Her husband loves his eats, but also demands a volcanic wife —that's Lew Cody, incipient double chin and all. The other wife can't cook, but just insists on being loved—that Renee Adoree; her husband cares little for love and not much more for food *until*—the two apparently mismated couples agree to a trip to the woods and a trial "swap" of husbands until bed time. There the oft heard claim that the surest way to a man's heart is via the stomach route is made good, and things right themselves. This story is not developed to its best advantage, with the result that, despite some rather catchy situations, it seems as though about three reels of material had been unduly stretched to six reels of gossamer thinness of story. Played with another feature it may get by, but we make no rash promises.

* * * *

CLASS C

"RED HOT TIRES"

(Warners) This is pretty awful, for Warners seem insistent on trying to Denny-ize Monte Blue—it can't be done, and neither can Warners consider this a Classic of ANY screen. If they do not get a move on and release some entertaining pictures pretty soon—well, we are no prophet but we have our own views.

Monte is a nonsensical youth with a deep and abiding terror of automobiles. He tries the Coue method of freeing himself from this fear complex. A speeding young beauty not only causes him to fall off his horse when she runs into him, but also to fall in love with her. The events which follow border on burlesque. The girl is kidnapped and Monte and the entire police force ride to the rescue. The girl is saved and Monte of course wins her. There are some laughs in the chase but they will not compensate for the inaneness of the entire production.

Monte is Monte—i. e., all right for those who like him. Patsy Ruth Miller is lovely as the girl, it's a shame to waste her in twaddle of this sort. Eric eKnton is responsible for the direction, and can be forgiven if he will never do it again. No one will get red hot tires running this, rather he will get hot under the collar for having bought it.

* * * *

CLASS C

"THE BEST PEOPLE"

(Famous Players) This picture is not entirely without merit, but it certainly wil cause no new laurels to be pressed on the manly brow of Sidney Olcott, the veteran who directed it, and who has some good pictures to his credit. This may, on account of the story which, as those acquainted with Avery Hopwood's stage play know is a dig at the younger generation; or it may be the fault of the cast whose work is of uneven merit. At best it is "light" entertainment—VERY LIGHT.

Esther Ralston's blonde beauty is in evidence but she shows no great dramatic sense as the pure chorus girl, Warner Baxter is a heroic chauffeur who wins the heart (by way of demark in passing, the chauffeurs are coming to the front rapidly, and will soon crowd the he-men from the great open spaces to the rear) of Margaret Morris, the society girl. Margaret Livingston is always a capable vamp, but the character she is called upon to play is somewhat farcical. Edward Davis is a pompous snob, and Kathlyn Williams is his wife, also snobbish, but patrician and charming withal. Joseph Stryker is a typical pampered pet son of wealthy parents —a puppy.

Clear photography, fine art, so so acting, dull story, careful uninspired direction—in fact, a regular Famous Players society drama.

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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CANADIAN MOVING PICTURE DIGEST
INDEPENDENT * AND * PROGRESSIVE
TRADE WEEKLY MAGAZINE

ESTABLISHED 1915 FOR EXHIBITORS

Published by
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259 Spadina Ave., Toronto

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"The Searchlight"

A COMMUNICATION from Mr. George Balsdon acquaints me with the fact that Vital have a pleasant surprise for exhibitors by way of new product. The Tiffany productions have been secured for release through Vital in Canada; and in addition to these pictures, another array, equally as good. Meanwhile the release of "The Red Kimona," Mrs. Wallace Reid's potent message of the screen with Priscilla Bonner in the lead, has started off with a goodly supply of bookings.

* * *

Last year the Canadian Delegates to the Milwaukee M. P. T. O. A. convention suggested to the delegates in assembly that part of the schedule of the proposed Los Angeles convention be arranged so that the route takes in the Rocky Mountains with a stop-over in Winnipeg. The suggestion met with the enthusiastic approval of the delegates and the schedule is, as follows:

Chicago, midnight, May 23rd, arriving Denver A.M. of May 25th, sightseeing trip including Denver Mountains Parks, and Denver.

Denver, afternoon of May 25th, Colorado Springs for dinner, circle drive including Cave of the Winds, Manitou, Williams Canyon, South Cheyenne Canyon. Seven Falls and Garden of the Gods and trip up Pike's Peak.

Colorado Springs, noon, May 26th, passing through the wonderful Royal Gorge during the afternoon, arriving Salt Lake City noon, May 27th, for sight-seeing and Mormon Temple. Salt Lake City, evening of May 27th, arriving Cedar City, Utah, morning, 28th, where party boards automobiles for a two-day trip to Zion National Park, lodging at Zion Lodge, the heart of Zion Canyon, night of May 28th. Zion, evening of May 29th, arriving Los Angeles early afternoon of May 3th. Convention Los Angeles, June 1st to June 5th. Los Angeles morning of June 8th, arriving San Francisco evening, June 8th, night at Hotel, June 9th, sight-seeing in and around San Francisco, including Mt. Tamalpias and the Golden Gate Park.

San Francisco, midnight, June 9th with Mt. Shasta in view the entire day of June 10th, arriving Portland morning, June 11th where party will take the wonderful Columbia River Highway Drive, all day drive, lnucheon at Hood River and dinner at Portland.

Portland, midnight, June 11th, arriving Seattle, morning, June 12th, where party will have breakfast and a wonderful sight-seeing drive. Seattle by boat for Victoria and Vancouver, arriving Vancouver evening, June 12th. The boat will lay over one hour at Victoria, which will be ample time to take auto, visiting Flower Gardens and see a bit of English, spend night at Hotel Vancouver.

Vancouver, morning of June 13th, passing through the most wonderful Canadian Mountain scenery, arriving Lake Louise, morning, June 14th, where party will be transferred to the wonderful Chateau, Lake Louise, where party will spend the night.

Chateau, Lake Louise, after breakfast by automobile for Banff, arriving Banff Hot Springs Hotel for luncheon, June 15th, about a two-hour drive. Dinner at Banff.

Banff, midnight, June 15th, arriving Winnipeg, morning, June 17th. Here party will visit the largest brewery in the world. Winnipeg, evening, June 17th, passing through Minneapolis and St. Paul, arriving Chicago, evening, June 18th.

The train which leaves Chicago, midnight, May 23rd, returns to that city at midnight of June 18th. The rates including all expenses, exclusive of those expenses incurred during the five days' stay in Los Angeles are, as follows:

One to Lower Berth	$350.00
Two to Lower Berth	320.94 Each
One to Upper Berth	337.17
Two to Compartment	376.25 Each
Three to Compartment	345.12 Each
Two to Drawing Room	400.87 Each
Three to Drawing Room	362.54 Each
Four to Drawing Room	343.37 Each

* * *

It is reported that the Exchanges will not distribute films in the Province of Quebec after Aug. 1st, owing to the drastic rulings of the Censor Board. Col. Cooper is credited with stating that the Quebec Censor Board's rulings is the worst in the world. Another statement attributed to the Colonel has reference to the Ontario Censor Board, with headquarters in Toronto, beamed for the few British productions in distribution in Canada.

* * *

Mr. Russell Nesbitt, M.P.P., in support of his motion for a quota, whereby 25% of the films exhibited in Ontario Motion Picture Theatres would be productions made outside the British Empire, stated that in Australia is compulsory to have 1,000 feet of British made film in every show.

The Hon. W. H. Price, Provincial Treasurer for Ontario stated that it would be a good thing for Canada if we had more pictures of British origin, but the situation must be met in a practical way.

—RAY LEWIS.

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Independent Films Limited Independent

IN a recent interview with Louis Rosenfeld, General Manager of the Independent Films Limited, I inquired of him whether it pays to be Independent in Canada for distributors, and Mr. Rosenfeld pointed out the fact that DISTRIBUTION IN CANADA ONLY PAYS when it is done as Independents. Mr. Rosenfeld then gave a summary of the companies who were still in Canada doing business after a great number of years, and added, "You can't stay in business without making money." At one time in Toronto there were at least twelve different distributors releasing product; and all able to maintain their own offices and staff. It appears that the same period is repeating itself, there are now several Independent distributors with offices established across Canada; and two new companies who will handle pictures for distribution in Canada from the Independent market.

Independent Films Limited is fortunate in having started off early; and with officers, who resided in Canada for many years, know the class of pictures to bring in. Also of particular value to the Independent exhibitors is the fact that being already established as Independents this company had an opportunity to get a plentiful supply of the best product the Independent market had to offer. Remember, exhibitors, you can only remain Independent by supporting Independent distributors and producers. Your play dates are your soldiers which will fight for you under your generalship. Fight for yourself, don't send ammunition to The Enemy.

Winnipeg Ministerial Association Pressing for Stricter Censorship

Immediate action will be taken by the Winnipeg Ministerial Association to prevent the showing of films of an offensive and undesirable nature in Winnipeg theatres. At its regular monthly meeting members unanimously passed a motion whereby a delegation was appointed to approach the Manitoba Legislature to pressure to bear for stricter censorship of films.

Allegation was made by Rev. E. F. Church, who presided, that pictures that were extremely salacious had been shown by Winnipeg theatres. He had recently investigated a complaint that a film of this sort was being shown at one of the larger and popular houses.

"I found the complaint entirely justified," Rev. Church declared. "The picture was obscene and would have a dangerous influence on the young. If a public protest had been made by us it would have resulted in the theatre being filled. As it had been passed by the Board of Censors there was nothing that could be done in this particular case. Something must be done, however, to prevent more of this sort of films being shown.

"A significant fact about the matter is that it is during the summer months when the theatres are not so well filled that these pictures are mostly shown. I believe the censorship is very loose. There have been numerous complaints to that effect, and I think the time is opportune for taking steps to stop this menace."

Something would have to be done to show the Provincial Legislature the seriousness of the matter, Rev. F. B. Duval, D.D., declared. "This sort of thing will grow if not interfered with consistently," he said.

British Film Activities

"British Empire Film Institute." An institute has lately been formed in England under the above title, the objects of which are declared to be "to encourage the production and presentation of all British films which faithfully represent the achievements, ideas and ideals of the British Commonwealth. Some important names are included on the Grand Council of the Institute and its work, which can hardly fail to be of benefit to British production, will be followed with interest.

British Film Productions. The best of the recent British pictures is perhaps "The Sea Urchin" with Betty Balfour and George Hackathorne as the leading artists. The film includes a number of pictures of Parisian cabaret life and is reported to be a most successful production.

A series of seven one-reel pictures has been produced by the H. E. Hayward Productions, Limited, entitled "Beauty Spots of Britain," a comprehensive series covering the beauty spots of Scotland, the western Highlands and the Suffolk Broads.

Exhibitors in the United Kingdom are still doing very good business with the South African Travel picture of "The Life of Livingstone" which has proved one of the most successful of the pictures shown in the last few months.

A good deal of activity is being shown in British studios and a number of interesting productions are announced so that the outlook at the moment is more satisfactory than it has been for some time.

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K. M. Leach Gets Strand Calgary

K. M. Leach, the principal independent theatre owner in Calgary, Alberta, has added to his holding in that city the Strand Theatre, which was built by the Allen Theatre Enterprises, and has been leased by the Famous Players interests. Mr. Leach already leases the Regent and Empress in Calgary. George McComber was recently transferred from Port Arthur, Ont. by the Famous Players to manage the house. He will leave the management to Mr. Leach, May 1.

New Theatres Proposed For Gatineau, Quebec

The different centres in the Ottawa Valley and Quebec are much interested in the founding of the new town of Gatineau, Quebec, only a few miles from Ottawa, Ontario, by the International Paper Company, New York, to make use of the timber limits on the upper Gatineau River and for the manufacture of pulp products in huge quantity.

Several moving picture men of Eastern Canada are already negotiating for sites for new moving picture theatres at Gatineau and considerable business is in prospect because it is expected that the town will have a population of 10,000 persons within a year or so. Already there are some 2,000 workmen on the scene, and the families are starting to come in.

Daughter Gene Stratton-Porter Adapting Mother's Novels

JEANETTE PORTER MEEHAN, daughter of the famous novelist, Gene Stratton-Porter, has been engaged by Film Booking Offices to make the screen adaptations of "Laddie" and "The Magic Garden." the two Porter pictures which will be released on next season's program.

Mrs. Meehan was closely associated with her mother's work for many years adn is thoroughly familiar with her ideas and purposes. In order to make more certain that the spirit and beauty of Mrs. Porter's books shall be transferred to the screen, Mrs. Meehan has been engaged to make the adaptations. Mrs. Meehan is a writer of ability herself, having been a contributor to McCall's Magazine several time recently. She also assisted J. Leo Meehan, her husband and the director of the Porter pictures, in the filming of "A Girl of the Limberlost," and "Michael O'Halloran." She is, therefore, familiar with the technique of the screen.

New Officers Elected Manitoba Exhibitors Assoc.

At the annual meeting of the Manitoba Motion Picture Exhibitors' Association the following officers were elected: President, Helmer N. Jernberg, lessee of the Province Theatre, Winnipg; D. E. L. Fisher retiring; Vice-President, Charles A. Meade, general manager of the Lyceum, Starland and College Theatres; Secretary Treasurer, Gordon Lindsay, H. M. Thomas was chosen honorary president.

Alberta Has Average Weekly Attendance 100,000

An average of 100,000 persons attended the theatres of Alberta each week last year, according to the provincial secretary, whose department administers the Amusement Tax. These were paid admissions. The total admissions for the year were 5,250,703, and the total Amusement Tax collected was $193,331. The picture censor stated that out of 5,013 reels of film censored, 4,735 reels were passed without change. Eight productions were repected entirely. There were no appeals taken during the year against the decision of the censor, Howard Douglas.

New Theatre Regulations For Saskatchewan

The government of Saskatchewan has issued new regulations for the government of the theatres of that province. They deal mostly with the installing of machines in picture theatres or in public halls, and means to secure the safety of audiences, the arrangement of seats, and width of aisles and exits. Muncipal authorities are responsible for enforcement of the regulations.

Fees for theatres and film exchanges are changed, beginning May 1, but license fees in cities over 10,000 people remain at $250.00 a year.

For censoring an advertising film of 100 feet or less, a fee of 50 cents is charged. This is a reduction of $1.50.

Shorter reels have been reduced in regard to censor's fees.

Motion picture operators applying for first and second class examinations must have worked for six months in a theatre under experienced operators before being allowed to appear for examination.

M. Bernstein, a well known film man has opened an independent film exchange in St. John with offices on Union Street. "The Maritime Film Company" has already had several good pictures here for screening.

Film Booking Offices Increasing Short Subjects For Coming Season

Film Booking Offices of America, Inc., is laying great stress on the class of short subjects it will release during the season of 1926-7. Believing that this form of motion picture entertainment should be given the same care in selection and preparation as the feature length productions the schedule for the coming season is receiving careful consideration and it will not be until after the annual Sales Convention in Los Angelest that complete and definite details of the short subject program will be made.

It already has been determined that F. B. O. will have at least as many, if not more, short subjects to offer for the new season than it had in the trade year just closing. It is confidently expected that there will be at least eighty one and two-reel pictures. And it is also assured that true to its policy, the stories on which the short subjects are based will be taken from the works of the most popular and widely known authors. Many original stories will be included in the list while others will be based on short stories which have gained hundreds of thousands of followers through their publication in popular magazines.

Imperial Ottawa Stages Great Come-Back

The comeback performed by the Imperial Theatre, Ottawa, Ontario, is one of the outstanding features of the moving picture business in Eastern Ontario. Little by little the house itself has been improved in appearance by Manager James Moxley, one of the recent improvements being the installation of a Velvet Gold Fibre Screen. Incidentally, admission prices have also been raised to 20 and 30 cents.

Capital Theatre, Ottawa Managed by Pete Kehayes

The Capital Theatre, Ottawa, Ontario, is once more back under the personal direction of General Manager Pete Kehayes, Tom Nagle, house manager, having resigned to resume the management of a large amusement park in the Canadian West.

Acadia, Minto, N.B. Destroyed by Fire

Again another theatre manager in New Brunswick has suffered loss by fire. Recently the theatre at Minto owned by E. H. Cady, The Acadia, was burned to the ground. This theatre had a seating capacity of about 300 and was a centre of community life in Minto. Mr. Cady states that he will rebuild.

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CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 51. TORONTO, CANADA April 24th, 1926

Button! Button! oo's got the Button?

The Independent Films Limited

'Ave the only button w'at h'is **Made h'in h'England for Canadian h'exhibitors**

ALF'S BUTTON

'Ave you booked h'it, h'everybody takes h'it h'in the Spring h'as a tonic for the box-h'office. H'its the funniest little button w'at was h'ever made. H'it makes you laugh, h'and your h'audiences they gets younger and younger laughin' h'at

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Another piece of good news is

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Western Distributors—
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I. H. ALLEN, Manager
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PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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Compiled Class C Reviews of "The Spotlight"—*continued*

CLASS C—"PLAY THESE IF YOU MUST"—Photoplays suitable for use as double features—or on off days.

CLASS C

"TH ANCIENT HIGHWAY"

(Famous Players) An apt title this, for the ancient highway is the road it travels. It takes us again out in the great open spaces of a logging camp where men—wear mackinaws. Acres of logs are shunted into the river, the villain diabolically dynamites a country or two with a resounding roar, there is the resulting log jam and ruin. The timber owner is a fair lady (Billie Dove), as it seems all timber owners in the movies must be, and Jack Holt is the fix-it-all hero. Montague Love has a dirty look as the villain but we can't just think that he is really hard boiled. The story is by James Oliver Curwood in his usual style. It has all been done before, and better done to boot; but Famous Players has a schedule of production to live up to, hence this machine made scenic of the great North Woods.

* * * *

CLASS C

"ROSE OF THE WORLD"

(Warners) After showing us an entertaining film in the person of Bobbed Hair, Warner Bros. evidently grew ashamed of themselves and reverted to type in Rose of the World, a Kathleen Norris story of a wealthy youth of high degree who wanted to marry a factory girl, but his ma wouldn't let him. There are so many mentally deranged persons in the story, that you are apt to feel a bit balmy yourself upon leaving the theatre. Sweet little Patsy Ruth Miller wastes her fragrance as Rose, Alan Forrest is the insipid youth who does as Mother bids him to do. Pauline Garon, pertly pretty as ever, must think she is doing her stuff with Irene Rich again, for she pulls the same old home-wrecking tempermental flapperisms. Rockliffe Fellows is very villainous, and to our mind Harry Beaumont was too for having directed this awful mess.

We confess that we fear Warner Bros. are cracking under the strain of producing such an almost uninterrupted series of "Classics of the Screen." She may be the Rose of the World to Abe and Harry but she's just plain Applesauce to us.

* * * *

CLASS C

"THE NEW COMMANDMENT)

(First National) We have had the vaunted Ten Commandments, and prior to that the Eleventh Commandment and also if our memory fails us not Rupert Hughes' Thirteenth Commandment. This New Commandment is no relative to any of the foregoing, it deals with LOVE and is in brief "Thou Shalt Not Doubt." Ben Lyon is a millionaire's son, and wrecks a Parisian Cafe because he loves Blanche Sweet who is a sweet pure artist's model and she has been insulted in public—so she has. The doubt is injected into the senseless plot by the scheming of Clare Eames and Holbrook Blinn who were excellent—would that the same could be said for the petulant hero. While the doubts are at their dubious worst along comes the good old World War with its attendant scenes of action clipped from the News weeklies of that day. No, gentle reader, this is nothing like Havoc or the Dark Angel, this is a Ben Lyon opus. He is himself, Blanche is passable, and looks like a poster in her Red Cross uniform. Having once viewed this New Commandment the beholder is surely going to be more than satisfied with the good old original Decalogue.

* * * *

CLASS C

"NEW BROOMS"

(Famous Players) This is a Wm. De Mille production, and like nearly every effort of this painstaking director it seems to lack something. The story is not wonderful, but it runs smoothly enough, the photography is impeccable, the acting for the main part human enough and performed by known players such as Neil Hamilton, Bessie Love, Robert McWade, Phillis Haver and Fred Walton. Our guess is that the lacking ingredient is the vital spark. The story doesn't live, it simply is.

A cocksure young college graduate is so extravagant, and so know it all as well, that his father puts him in charge of his broom factory for one year so that the lad may learn the proper value of money. Of course the boy makes a mess of things and Dad has to straighten them out—including a disjointed love affair.

Neil Hamilton is the boy and is clean and manly but given to fits of overacting. Bessie Love is the girl who gets him, and Robert McWade, as his father, contributes the best acting of the piece. No girl could be as silly as DeMille has Phyllis Haver appear to be. Fred Walton is the perfect stage butler. Five or six reels of well-photographed nothingness — a typical Famous Players made to order photoplay.

* * * *

CLASS C

"BRIGHT LIGHTS"

(Metro-Goldwyn) Charles Ray, after years of vicissitude, is trying to re-establish himself by a return to his bashful country boy parts. Perome Storm, his old director, succeeded in some degree in recreating this once-loved character in an Independent production, — "Some Punkins." But Robert Z. Leonard in this offering has not been so successful. It is only for the briefest of flashes that anything of the old Ray lives on this screen. In his place is a tall, awkward, tired-eyed, disillusioned man, no longed young, and beginning to evince a double chin and a "tummy." He still twists and wiggles bashfully, looking all the while as if recovering from a knock on his noble dome. He will have to do better than this to make a real comeback.

The story is the worst sort of hokum—it's hat bad. A cabaret flapper gets tired of Broadway and its men, and goes to the country to visit her mother, leaving Broadway flat. In the quiet restful country she meets this quiet restful lad and loves him. Their course of love does not run any too smoothly but everything is "jake" at the final clinch. Pauline Starke as the cabaret girl is vivacious, but not up to her usual high standard. Lilyan Tashman as her show girl friend is typical. Eugene Besserer, Lawford Davidson and Ned Sparks are also involved. This is going to bore grown-ups to extinction, and even the kids will get few laughs.

* * * *

We agree with Irving Thalberg when he states in the "Classic" that the subordination of the film to cheap vaudeville "is a confession of weakness in picture making."

* * * *

The latest public joke is "where can we see some vaudeville?" Answer—"Where's the nearest motion picture theatre?"

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CANADA'S MOTION PICTURE TRADE PAPER

The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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"The Searchlight"

THE statement of defence of the defendants, N. L. Nathanson, Arthur Cohen and The Famous Players Canadian Corporation Limited, in the suit which the Canadian Moving Picture Digest Company Limited instituted against these said co-defendants requesting $50,000.00 damages for an alleged Restraint of Trade has after a series of postponements been presented, and is a succession of denials covering all the allegations which The Digest made.

The first National's statement of defence has not yet been forthcoming, but judging by the amount of work which is involved in the preparation of the statement of defence of the other co-defendants, we can understand that it takes a very long time for its preparation.

One denial paragraph of special interest which we publish because of its humourous angle is the one which states: "In answer to paragraph seven of the said statement of claim the said defendants say that they have no control over the course taken by First National Pictures, Inc., nor any knowledge of its business transactions, as in the said paragraph alleged." The Digest witholds the information which it has which knocks this statement very much into the proverbial "cocked hat."

Smile, ye Franchise holders in Canada and the United States, smile when ye read how little Famous know about what First National have done and are doing, what they intend First National shall yet do before they become as they are in Europe the torso of Zukor-Loew "Fanamet." The "Na" for First National, merged in Europe under one distributing plan with the plans for this merger not yet completed for publication in connection with the American continent, it is rumoured.

But what is a statement of denials to a group who spend most of their time thinking out how they can eliminate anyone, man, woman, child, from their path of expansion. Bury the Body and deny The Murder.

* * *

Gilda Gray "wiggled" her way across Shea's Hippodrome, in Toronto, of her we say "she came, she saw," but failed to conquer. Torontonians applauded the dancers which accompanied her enthusiastically, but Gilda Gray, heralded as "hot stuff," left them cold. Perhaps it is because we are a city of "families" who very frequently dine and entertain in our homes, perhaps we have seen better "Hootchy Kootchy" dancers in the days of "Rajah" or, on the Midway, perhaps we're "rubes" going along with a wisp of hay between our lips and no "wiggle" in our anatomy, perhaps it is that Broadway hits are not for Toronto, or any theatre off Broadway. The same programme presents Lionel Barrymore in a slap-stick-pie-throwing two-reel comedy. The shades of his aristocratic parents must have said to the earthly bodies of the dead, "Rest in peace, be not disturbed, Lionel is of this age, and this is the day when the aristocrats of the stage, like prince and princesses of revolutionized monarchies bake pies, a Barrymore is among the "also rans" to earn butter and bread, while Gilda Grays are flaunted in electric signs across continents to stimulate the sale of the Rolls-Royce car."

What the movies do to artists needs no better demonstration than this Tragedy of a Barrymore.

* * *

Quebec calls the statement by Col. Cooper of a withdrawal of pictures by the Distributors in Quebec as a "bluff" and retaliates that Quebec will import Independent product, and stimulate British and Canadian product. It appears a pity that Canada cannot introduce a Federal or Dominion Censor Board, stealing a march on the United States in this respect which still has State Censor Boards. It is unreasonable to subject Canadian to different codes of morals; and yet this state is not unique in its relationship to motion pictures. The question of "dry and wet" is a provincial privilege also. It is, however, only reasonable to expect that those who judge and those who serve should serve the public in a harmonious co-operation.

The Industry as a whole has no desire to commit an offence; and since the Censor Boards are interested only in seeing that no offence shall be committed there is a common platform upon which those interested can stand. It might be of importance in connection with Quebec to get some facts relative to the class of other entertainment offered in Quebec; and how motion pictures compare morally.

The Industry is of value to Quebec, giving the province and the cities therein revenue by way of taxes and by way of Trade. It is therefore of interest to the province of Quebec and all the provinces to so direct their interests that they may be the means of promoting the Industry's progress rather than limiting its possibilities. It is encumbent upon any industry to endeavor to accede to the wishes of those who operate for the "greatest good to the greatest number." Where there is a disagreement such as has been provoked in Quebec, between the Motion Picture Distributors and the Censor Board, there must be a "fly in the ointment;" and the proverbs say that a "fly in the ointment causeth the apothecary's ointment to stink." Let us eliminate "the fly, not motion pictures from the province of Quebec.

—RAY LEWIS.

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Many Canadians Associated With American Film Industry

COL. COOPER, of the Motion Picture Distributors and Exhibitors Association, sends along the following interesting bit of news relative to the Association of Canadians with the American Picture Industry:

"No doubt it would surprise the casual movie patron in Canada if he knew that about half of the pictures he observes on the screen were filmed with the hand of a Canadian figuring prominently somewhere in their making. For it has been discovered that many, many of our movie people in the film circles of Hollywood owe their birth and education to Canada. Even a casual glancing over the roster of film executives, players, directors and the many forces which go to making up the finished product on the screen shows many "names" of prominence in the Industry who were born under the sign of the Maple Leaf, and a careful checkup would indicate lists running into the thousands.

A Canadian, Charles Christie, is president of the Association of Motion Picture Producers in Hollywood, that body which includes the entire list of major film companies in the business to-day. Mr. Christie, as was his brother Al E., who is a pioneer in Hollywood having started the first studio there in 1911, was born and raised in London, Ontario, and it has long been known that the now famous Christie plant is known as the Maple Leaf studio because of the many Canadians who have worked there, and have met other Canadians of the film Industry to talk over old times and familiar boyhood scenes.

Of course everyone knows the famous Pickford family, Mary, Jack and Lottie, who were all born in Toronto. The same city gave the pictures Henry McRae, now supervising director of all the companies producing pictures for the Universal company. A little farther away, St. Thomas produced John S. Robertson and Del Henderson, directors of great prominence in the picture business, while Geo. Melford, another director, formerly with Paramount and now with Metropolitan Pictures, is a Canadian, educated at McGill University. Alan Dwan, famous Paramount director, is also a Canadian, from Toronto.

Mack Sennett, another famous producer of comedies like the Christies, comes from Quebec. Montreal is responsible for Norma Shearer who has recently become one of the brightest stars of the Metro-Goldwyn programme, and for Pauline Garon, another popular leading lady of the screen.

Marie Prevost, one of the most famous of the stars who have risen from the "bathing girl" comedies and who is now to be starred by Metropolitan, was born in Sarnia.

One could go on at great length with the stars, directors, writers and others who are Canadian born. A few more names which come to mind easily are: Christie directors, Earl Rodney and William Watson—the former from Toronto and the latter from Montreal; Edward Earl, Toronto; Rockliffe Fellowes, Ottawa; Clarence Geldert, St. John, N.B.; Huntley Gordon, Montreal; Joseph Kilgour, Ayr, Ontario; Claire Adams, Winnipeg; Wilfred Lucas, Montreal; and director Robert Hill from Port Huron, Ontario."

Canadian Budget Creates Favorable Exhibitor Impression

THERE was nothing in the Canadian budget this year that added to the burdens of exhibitors in the Dominion—even the business profits tax for incorporated companies being reduced one per cent. No new forms of taxation were introduced for theatres as a Federal measure. The stamp tax on all business receipt forms, which was popularly called a "nuisance tax," was abolished altogether so that the stamps now disappear from cash receipt vouchers also. Income tax exemptions were increased for both married and single people and the man who formerly paid say $60.00 a year on his income will now hand over only $10.00 This will give considerable money for business generally, including theatres, it is declared.

Alf's Button Released By Special Request

OCCASIONALLY we get a Motion Picture which is a perennial success, occasionally, but not frequently. "Alf's Button" made in England enjoys the unique distinction of being a perennial success; and Independent Films Limited are releasing this picture upon the special request of exhibitors.

The appeal and merriment of "Alf's Button" is contagious and infectious; and perhaps no other picture, save "The Better 'Ole" coming from England, has been such a box-office hit. No picture has such an appeal to all classes of people, the young and old, rich man, poor man, and little children. The English are said to be void of a sense of humour, perhaps they are, but it is not evident in "Alf's Button," the laughter appeal is predominant and even though no one gets hit in the eye with a custard pie "Alf's Button" is persistently and consistently funny. The players neither depend upon a stony expression, nor a hair-breadth escape to get their fun over, they are comedians, acting the part; and would be amusing without all the hilarious situations which "Alf's Button" presents. Incidentally Independent Films Limited are introducing their "Lucky Drive," weeks of May 3rd, 10th, 17th. I hope exhibitors interested in the welfare of the Independent distributing companies, since their prosperity means the Independence of the theatre owner, will give Independent Films Limited a Lucky May through plenty of bookings. Help the Independent distributors—it only means that you are helping yourselves.

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Film Booking Offices Has Greatest Sales Convention in History

Executives and Branch Managers Return from Coast Enthused Over Outlook for Coming Season.

P. C. TAYLOR, General Manager for F. B. O. in Canada returned to Toronto last Saturday, having spent the preceding three weeks in Hollywood at the company's Annual Convention. Other Film Booking Offices executives who have been out to Los Angeles for this, the greatest Sales Convention in the history of the organization, got back to New York early this week and the Division and Branch Managers who were in attendance, have returned to their regular duties.

The Annual F. B. O. Sales Convention, which was held at the Hollywood studios and the Ambassador Hotel, ended at 3 o'clock Saturday afternoon with a whirlwind of enthusiasm.

Vice-President J. I. Schnitzer and Colvin Brown, General Sales Manager Lee Marcus, Edwin C. King, the new production chief of the organization, Joseph P. Kennedy, who recently purchased F. B. O., Hyatt Daab, director of advertising and exploitation, and Edward McNamee, director of publicity and sales promotion, all addressed the gathering, speeding up the enthusiasm which prevailed.

The general production policy of F. B. O. will remain unchanged during the coming year, and will follow in its broad aspect that of last season, which was the most successful in the history of the organization. Twelve Gold Bond Specials, with celebrated casts, written by such outstanding box office authors as Gene Stratton-Porter, Edgar Rice Burroughs, H. C. Witwer and others, together with a smashing list of forty-four program pictures, headed by Fred Thomson productions from the pen of Stewart Edward White, have been lined up for the forthcoming season, and received the heartiest endorsement and support from the branch managers representing thirty-five exchanges throughout the country.

"F. B. O. is committed firmly to the policy of producing what might be called 'Thematic Pictures,' for lack of a better term," said Mr. Kennedy at the Convention. "By that I mean that it will be our endeavor to turn out every production, particularly the Gold Bonds, geared around a definite exploitable idea—a thought which has show value in addition to its appeal to the public. We intend to make nothing that can be opprobriously called 'just a picture.' It is our duty to the exhibitor not only to sell him a product which will interest people when he gets them in his theatre, but to deliver to him a film which will *get them in.*

The unit system of production is being installed at the studio, it was announced at the convention. Frank Armston has been elevated to the position of Production Editor, and will have charge of some of the Gold Bond specials. James Wilkinson has been appointed Production Editor for the two-reel comedy series. The unit system has been worked out with marked success by many big producing companies in the business, that its adoption by F. B. O. is looked upon as a long step forward toward the output of a successful program for 1926-27.

Girl Ushers Bobbed For "Stage Struck" Exploitation Stunt

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, got away with a real house stunt in connection with the presentation of 'Stage Struck,' starring Gloria Swanson, during the week of April 19. The Keith house has a staff of 10 pretty girl ushers and Manager Franklin managed somehow to induce the girls to have their hair cut in the latest boyish bob for the engagement. This carried out Gloria Swanson's characterization in the picture in which she wears her hair in a boyish bob. The change made by the girl ushers was immediately noticed and commented upon by the patrons.

Belgium Official Reels For Canadian Distribution

Florant DeSelys, the Belgian Consul General at Ottawa, Ontario, has introduced into Canada a series of official Belgian Government moving pictures depicting life, scenery, industries and other features of Belgium. The reels which run to 10,000 feet of film, were given their premiere showing at a private gathering of Canadian Government officials, various consuls and exhibitors at the Centre Theatre, Ottawa, under the auspices of Manager Don Stapleton. The official reels are to be distributed throughout Canada during the next six months.

Boycott of Quebec Censor War On

THE film censorship situation in the Province of Quebec reached a climax on April 16 when, at a meeting of exchange officials at Montreal, the decision was made to impose a trade boycott throughout Quebec starting next August 1. No bookings are to be accepted for pictures for presentation in that Province after that date and the film exchange offices in Montreal may be closed entirely.

The important meeting at Montreal was held under the direction of the Motion Picture Distributors and Exhibitors of Canada, the head office of which is at Toronto. This association is affiliated with the Motion Picture Producers and Distributors Association of New York City. Col. J. A. Cooper of Toronto, who is the Canadian President, attended the Montreal conference and made the important announcement immediately afterwards. He stated:

"Orders have been received by local distributors from New York not to take any more bookings for presentation of films in Quebec after August 1. Motion picture censorship in Quebec is the worst in the world. We have had trouble with the Quebec Censor Board for years. Quebec has a right to make its own laws but we reserve the right to determine whether we will live under those laws or do business under those laws.

"For years the distributors have been faced with the situation of having their films, acceptable anywhere else, coming up here and being cut by the Censor Board. So much has this been done that Quebec has not proved a profitable market and for that reason there is no use doing business there. Quebec represents less than one per cent. of the market for films on this continent."

Count Roussy de Salles, formerly of Paris, France, is the chairman of the Quebec Board of Moving Picture Censors, the headquarters of which are located in Montreal.

Industry Associates Elected Directors Ottawa Rotary

Two prominent members of the moving picture business in Ottawa, Ontario, have been nominated as directors of the Rotary Club of Ottawa for the new club year starting in May. One is Joe Franklin, manager of B. F. Keith's Theatre, and the other is Raymond S. Peck, director of the Canadian Government Moving Picture Studio, Ottawa. Both have served in official capacities in Ottawa Rotary for some years, Mr. Franklin being the chairman of the entertainment committee.

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The greatest world theme of the hour—vividly dramatized by the Master-maker of Melodramas . . . picturizing with the full co-operation of the United States Navy, the memorable hop to Hawaii last summer!

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Story by Emilie Johnson ***Directed by Emory Johnson***

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1 MAY 26

CANADIAN MOVING PICTURE DIGEST

Vol. 17, No. 52. TORONTO, CANADA May 1st, 1926

VITAL EXCHANGES OF CANADA LIMITED

PRESENT

SIR RIDER HAGGARD'S

World-read Novel

"SHE"

with

Betty Blythe

and

Carlyle Blackwell

The Picture Extraordinary

Vital Exchanges of Canada Limited

TORONTO - MONTREAL - ST. JOHN - WINNIPEG

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO

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"She" with Betty Blythe Offers Plot Out of Ordinary

Fantastic Romance of Sir Rider Haggard's World-Read Novel Makes This British Production Outstanding.

THIS fantastic romance, popular for a decade with fiction-lovers, has been deftly wrought out with quite faithful adherence to the original plot by Director Leander De Cordova. He is especially fortunate in achieving fine atmospheric effects, the long shots of towering mountains enveloped in misty veils, and views of the savage country where the mystic queen reigns in autocratic majesty over her barbarous subjects are beautifully handled and curiously impressive. The story abounds in thrills and bizarre incident and has a decided appeal for those who find pleasure in the contemplation of the realms of the imaginative and supernatural. Betty Blythe's physical charms are freely exhibited in the role of the shadowy beauty, she, which the leading lady portrays with dramatic vigor and a fine sense of its emotional values. Carlyle Blackwell is a handsome and striking figure in the dual part of Leo Vincey and Kallikrates; support adequate.

THEME. Mysterious white queen in Africa claims young Englishman as her lover in a past life. She dies while attempting youth-renewal in a mystic flame.

PRODUCTION HIGHLIGHTS. The fine photography, impressive exterior shots, unique plot, oddly developed romance and thrilling climax. Betty Blythe's physical lure and excellent dramatic performance. Carlyle Blackwell's work as hero.

EXPLOITATION ANGLES. Tie up with book stores on Sir Rider Haggard's novel on which picture is based. Feature Miss Blythe and Carlyle Blackwell.

DRAWING POWER. Has appeal for patrons with a taste for the spectacular and fantastic.

SUMMARY. Offers plot altogether out of ordinary, with odd, "creepy" atmosphere and impressive backgrounds well suited to the narrative's trend. Photography excellent. Betty Blythe and Carlyle Blackwell good in leads.

THE CAST:

She Ayesha	Betty Blythe
Leo Vincey Kallikrates	Carlyle Blackwell
Ustane	Mary Odette
Horace Holly	Henry George
Amenartes	Marjorie Statler
Job	Tom Reynolds

Author, Sir Rider Haggard. Director, Leander De Cordova.

SYNOPSIS. In the heart of Africa, Leo Vincey and his friend, Horace Holly, encounter "She," a mysterious queen who has lived for ages. She claims Leo as her lover of the dead past. He agrees to wed her. They visit a cavern where the Flame of Life burns eternally. In an endeavor to demonstrate the life-giving effects of the flame, She is consumed to ashes before her lover's eyes. Leo and Holly return home.

—*Motion Picture News, March 27th.*

Ald. Summerville Visits Ottawa For Conference With Premier King

Ald. W. A. Summerville of Toronto, owner of the Prince of Wales Theatre, Toronto, and also associated with Canadian Independent Films, an independent distributing firm of Eastern Canada, was a visitor in Ottawa on April 22 when he, with others, waited upon Premier King with regard to certain civic matters. Ald. W A. Summerville was vice-president of the Ontario M. P. T. O. last year.

J. M. Franklin Visiting New York

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, left for New York City on May 1 for a week's business visit to the big city. Only a few days previously he had journeyed to Toronto to be one of the speakers at the 15th Anniversary party of Famous Lasky Film Service, Limited.

B. F. Keith's Ottawa Headquarters Automotive Delegation

When 4,500 workers of the automotive industries of Toronto, Oshawa and other Ontario cities invaded Ottawa on April 23 to wait upon Prime Minister King and the Canadian Cabinet to offer arguments against a reduction in the Canadian automobile tariffs, use was made of B. F. Keith's Theatre, Ottawa, as the headquarters of the huge delegation, the theatre being loaned for the occasion by Manager J. M. Franklin. During a mass meeting in the morning, when the theatre was packed, the Prime Minister and Hon. J. A. Robb, Canadian Minister of Finance, suddenly appeared on the stage and there was an immediate demonstration but without consequences. The workers formed a parade in front of the theatre and marched to the House of Parliament. The Keith house obtained front page position in the newspapers during the day.

John Bowers Lead F. B. O.'s "Laddie"

Announcement has been made by J I. Schnitzer, Senior Vice-President of Film Booking Offices, that John Bowers will play the title role in "Laddie," adapted from the best-seller by Gene Stratton-Porter, which will be one of Film Booking Offices Gold Bond Productions for the coming season. Other important roles which have been decided upon include Bess Flowers as Pamela Pryor, Mary Alden as Mrs. Stanton, David Torrence as Mr. Stanton, Fannie Midgeley as Mrs. Pryor, Little Gene Stratton as Little Sister, and Eugenie Gilbert as Shelly. Other important roles will be cast within a day or two.

Film de Luxe, Limited Granted Federal Charter

Film de Luxe, Limited, of Montreal, has been granted a Federal company charter under the laws of the Dominion of Canada, according to notice appearing in the Canada Gazette at Ottawa on April 24. This company which is directed by Chas. Lalumiere, well-known film exchange official of Montreal, recently opened a Toronto office on Dundas Street East. The capital stock is limited to $100,000, being divided into 1,000 preferred shares of $100 each, and also 1,000 common shares of no par value. J. A. Kirkpatrick was recently appointed manager of the Toronto branch. He was with Canadian Universal for some years.

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The Canadian Moving Picture Digest

General Manager and Editor-in-Chief

RAY LEWIS

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Vol. 17, No. 52. TORONTO, CANADA May 1st, 1926

"The Searchlight"

WE are happy to learn that the difficulty in the Province of Quebec in connection with the Censor Board has arrived at a stage where an adjustment looms upon the horizon.

The arrangement for a meeting between the premiers of the various provinces of Canada to discuss Federal Censorship is a marked progressive move in the Motion Picture Industry in Canada, and if this can be successfully carried out should establish a precedent which Uncle Sam might follow to his particular advantage. The governors of a country made up of provinces and states are interested in keeping alive those interests and that sentiment which welded these states or provinces into one nation; and this purpose cannot be fulfilled when these provinces or states have certain regulations, similar in their purpose, but so widely differing in the application of the general law, that they interfere with inter-state commerce.

* * *

The censorship of Motion Pictures was established, we presume, to protect the public from presentations upon the screens which might create a laxness in morals, or in other ethical conceptions. It may have been a necessary precaution when Motion Pictures was a gamble, unstaple and undependable, finding itself in a groping state where it might have developed Gargantuan proportions, or grovelled as a pigmy among the lesser inventions or enterprises of life.

* * *

Motion pictures are now of an adult age, we might say they have advanced into their maturity; and are at that conservative period which is the age of discretion. They have taken unto themselves many prominent disciples from every station in life, from prince to pauper, from every enterprise, commercial and artistic, intelligent and cultural people who are not interested in earning a living, or augmenting their income save through that which is creative and constructive, legitimate enterprise. It looks as if motion pictures have outgrown the Censor Board stage, but since this Industry is comprised of individuals, designated by the sportsmanship term of "good sports," if our government which is representative of the people, for whom we operate our Industry, if this government is disposed to continue its Censor Boards then it is not presumptious upon our part to request and petition the Government of Canada to confer with representatives of our Industry, familiar with the way our machinery must turn in order that the wheels of its progress shall not be obstructed. It is, we repeat, not arbitrary, or perverse, for our Industry to request that the operation of Censor Boards shall be constructive and not obstructive which has been the case in many instances.

* * *

Canada is made up of a Canadian citizenship, "Murder" has no place as "one of the fine arts" in any of the provinces. Theft is considered a crime throughout all the provinces. We could go on enumerating all the vices; and we should be agreed throughout Canada that our laws shall be so regulated to express towards them the attitude of "Thou shalt not." Therefore, why should there be such a variance of ideas in connection with the application of Censorship in relationship to Motion Pictures?

It may be that this is a condition which has been allowed to slide since our government has not realized or been sufficiently informed upon the subject.

* * *

A Federal Censor Board for Canada is a natural and sensible arrangement, if we consider as a people that we still need a Censor Board for Motion Pictures, a code of rules governing this Censor Board which shall be general throughout Canada. A country never loses the benefits of an Industry by helping that Industry to function; and the rule of one bird in the hand being preferable to two in the bush would if applied to Trade and Commerce, Art, Industry, internationally, result in chaos and stagnation.

We congratulate our government on their willingness to convene and consider this censorship problem.

* * *

The Motion Picture Theatre Owners of Canada, Ontario Division, elected as delegates to represent them at the Los Angeles M. P. T. O. A. Convention, June 1-5, eight members, voted upon by a closed ballot. The delegates elected are as follows; J. C. Brady, of Madison Theatre, Harry Alexander, Park Theatre, J. C. Cohen, Classic and Duchess Theatres, Harry Ginsler, Iola Theatre, Sam Bloom, Mavety, Academy, Danforth Theatres, Sam Lent, Dundas Playhouse, George Lester, King Theatre and Ray Lewis, Secretary of the Ontario Division.

The delegates will leave from Toronto going to Los Angeles direct. Will exhibitor-members intending to attend this Convention please send in their names to headquarters, Hermant Bldg., Wilton Square, Toronto, in order that they may have the advantage of the special rates arranged.

(Continued on page 5)

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Federal Film Censorship Advocated For Canada

Premier Taschereau of Quebec and Premier Ferguson of Ontario Meet and Arrange to have Delegation of Premiers, Provinces Of Canada, Discuss Question of Federal Censorship.

A system of Federal film censorship in Canada is once more mooted as a result of the flare-up in the Province of Quebec between the Quebec censors, backed by Premier Taschereau, and the film distributors in Canada for U. S. pictures.

Matters came largely to a head at a meeting in Quebec City on April 29 between Premier L. M. Taschereau and Premier G. Howard Ferguson of Ontario when censorship was discussed by the two. Following this meeting, formal announcement was made from Montreal that film censorship would be dealt with at the conference of all Provincial Premiers and other Provincial Government officials which is to be held at Ottawa, the Canadian Capital, on June 7. The relationship of the Canadian Provinces in the matter of censoring will be discussed, it is stated, and a recommendation to the Federal Government may follow:

Following the meeting of the two premiers at Quebec City, Hon. G. H. Ferguson of Ontario said with regard to the censorship subject: "We were both of one view in this regard. If we can increase the use of British films in Canada, we are very anxious to do it."

Premier Taschereau had announced the receipt of a cabled message from the Quebec agent in London, England, Dr. L. J. Lemieux, as follows: "In view of the proposed boycott of distribution of American films in Quebec Province, picture producers of London are ready to furnish to the cinemas of Quebec Province large quantities of very good modern moving picture films."

Hon. Mr. Taschereau stated that the time had come to get some good British and French films for Quebec Province, saying: "We will certainly be pleased to get our films from British firms and, in addition, I think that the French producers will also be easily interested in supplying us with good artistically prepared films."

The subject became prominent when representatives in Canada of United States companies affiliated with the Motion Picture Producers and Distributors Association, New York, held a meeting in Montreal at which it was stated that Quebec censorship was "the worst in the world" and that the producers at New York had issued instructions that no pictures were to be booked in Quebec Province after August 1 unless an understanding with the Quebec Government on censorship standards, in keeping with the basis of censorship in other Canadian Provinces, was reached.

Hon. M. J. O'Brien Recipient Papal Honour

The distinguished papal honor and title of Knight Commander of the Order of St. Gregory has been conferred by His Holiness, Pius XI., upon Hon. M. J. O'Brien of Renfrew, Ontario, in recognition of his many benefactions to the church. Mr. O'Brien, who returned recently from California where he spent the winter, is the owner of the O'Brien Theatre, Renfrew. The ceremony of presentation of the insignia will take place shortly under the direction of His Lordship Bishop Ryan of Renfrew who returned a few days ago from a pilgrimage to Rome. Mr. O'Brien has taken a personal interest in his theatre for many years.

Fire Hazards Reduced Through Preventatives

"Fire hazards have been greatly reduced through increased protective measures and in most Provinces of Canada, particularly Ontario, there is a good set of regulations for the safety of theatres," declared John A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, in an address before the Dominion Fire Prevention Association at the Chateau Laurier, Ottawa, on April 29.

Col. Cooper declared that every effort was being made by his association to prevent films getting into the hands of unlicensed users and, if possible, no film was delivered to anyone not holding an Ontario Government or other Provincial operator's license. Showing of films in hospitals, private homes or halls by operators was being checked in this way as much as possible. Col. Cooper declared that fire exchanges in Canada had greatly increased their fire protection until today they were reasonably safe.

Hickman Price, of New York, Motion Picture Producers and Distributors of America, chief assistant to Will Hays, addressed the convention on April 30 on the subject, "Arousing a Fire Consciousness in Industry."

The Film Hazard Committee of the Dominion Fire Prevention Association comprises Col. Cooper of the Canadian Motion Picture Distributors, Raymond S. Peck, Ottawa, director of the Canadian Government Motion Picture Producers and Distributors, Province of Ontario Motion Picture Bureau, and Canadian Kodak Company, as associate members.

The association's publicity committee includes N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corp., Col. J. A. Cooper, president of the Canadian Motion Picture Distributors, P. D. Ross of the Ottawa Journal and others.

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"The Searchlight"

(Continued from page 3)

Massey Music Hall, the night of May 14th, will be the scene of a Charleston Championship Contest staged under the auspices of the M. P. T. O. A., Ontario Division, for the creation of a fund to help cover the expenses necessary in representing Canada at the Los Angeles Convention. The contestants will be Toronto cup holders of the Charleston. The audience will select the champion and the association will present the winners with a magnificent engraved cup and a booking engagement in the theatres throughout Canada.

* * *

The Industry of Film Interests was greatly shocked to learn of the sudden demise of Mrs. Minnie Griesman, late owner and manager of the Garden Theatre, College Street, Toronto..

Mrs. Griesman was taken ill with pneumonia on Sunday, April 18th, and passed away on Thursday, April 22nd, at the age of forty-two. An enthusiastic exhibitor, Mrs. Griesman might have prolonged her chances of living had she not ventured out of her home to the theatre Monday night to look over her show. With a temperature of 104 it was small wonder that her illness mastered her and Toronto lost one of its enterprising woman exhibitors. She is survived by a son and daughter, her husband having passed away many years ago when the Moss Park on Queen and Sherbourne Streets, was under the Griesman management. We extend our sincerest sympathy to the sisters, and surviving members of the family. The late Mrs. Griesman was a sister-in-law of Mr. Gebirtig of the Bluebell Theatre, Toronto.

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The committees working on the Convention arrangements in Toronto have excellent co-operation from Mr. George Patton of the Ontario Bureau of Motion Pictures, Mr. Powell, Secretary of the Convention and Tourist Association of Toronto, and from other representative officials and organizations.

For three years your delegates from Canada have been attending M. P. T. O. A. Conventions and have registered Canada as a nation of people who need no admonishment to "step lively," they were born with a "lively step." The Motion Picture Industry of Canada has been of service to Canada through the community service which it has established in the various cities and provinces, in a provincial and a dominion way. It has furnished leaders in all co-operative drives for the benefit of progressive motions, of philanthropic and charitable enterprises, the screens have been ever ready to publicize public appeals, and the theatres open to constructive collections, while the distributing units have been also ready to serve in their capacity through the uses of their films.

As an association, the M. P. T. O. A. is doing big work for the exhibitors; and co-operating with the distributors also that the Industry may be united in those aspects which effect it in a general and individual way.

Our governments, provincally, federally, and in a muncipal capacity are becoming aware of the picture Industry through the co-operation and operation of the associations within this Industry. Are you a member? Waste no time in making your application for membership, be one with those units which are organized. "It is much better to be on the inside looking out than on the outside looking in." You know what is the fate of the "peeping Toms?" Loss of vision, gentlemen, and with a loss of vision, oblivion.

* * *

Another sad event comes to us to report in the passing away of the brilliant Marie Mascioli, daughter of Mr. Leo Mascioli of Timmins, Ont. Mr. Mascioli is a prominent citizen of Timmins; and his daughter, through her charm and brilliancy, made for the Mascioli family hosts of friends. As a tribute to Mr. Mascioli and his departed child hundreds assembled to pay their last respects. Miss Marie passed away at the Hotel Dieu Hospital, Montreal, where she had undergone an operation for tonsilitis, infection followed; and Death wrapped her in his gray mantle escorting her into that Eternity which knows neither Time nor Space.

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Betty Blythe of "She" and "Sheba" fame and G. B. Samuelson, the British producer, are again friends. Mr. Samuelson said that Betty was an actress of ability and the blithesome Betty (oo---get that? "Blithe and Blythe?" Good, isn't it for The Rube from Canada?) Betty said, "'Tis enough compensation," considering that her damage suit has been the leading feature of the London newspapers for two weeks.

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Charles F. Paul, noted journalist and editor of Saturday Night, Toronto's "Classic" newspaper, passed away in his sleep at his home in Toronto, Thursday, April 29th. Mr. Paul was born at Saratoga, N.Y., on January 18th, 1866. He came to Toronto in 1909 and became associated with the Saturday Night. His editorial policy is marked for its vigorous campaign against "fake promotions." As a contributor to various American publications he is best known in the States through his short stories and sketches.

* * *

Independent Films Limited are releasing "Alf's Button," the Button was made in England; and if we bloomin' Canucks think the h'English ave's no sense of 'umour, listen to your audiences laugh at "Alf's Button." "They roars." Incidentally and intentionally I wish to mention what Louis Rosenfeld calls "Our Lucky Drive," meaning a Drive for the sale of Independent Films Limited pictures for weeks of May 3rd-10th-17th. They have some good ones. I know it, for I have seen many of them. It may be just your luck to get in on that "Lucky Drive."

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Permits to build in the City of Toronto the first four months, ending April, represent $6,906,070 in value. and are going up steadily.

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Lt.-Governer Cockshutt addressed the Annual Dinner of the Canadian Daily Newspapers' Association, Thurs., April 29th, at the King Edward Hotel, Toronto, and is reported as having reminded the press to counteract the influence of radio and motion pictures which he is said to have designated as often not to the best advantage of the Dominion. "The Motion Picture Show has gone everywhere even into the remotest settlement," said the Lieutenant-Governor. "The representations which are made are often foreign to Canadian ideas, certainly of doubtful influence on the impressionable minds of young people." We are glad to report that our Lieutenant-Governor of Ontario added that "the radio is a greater problem still." Misery likes company; and since Motion Pictures and radio are among the modern inventions of a most modern civilization, it may be that the purpose and place of both is likely to be misunderstood because Time has not yet greyed their usage.

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And now by way of further comment we wish our readers to realize that with all due respect to the dead, The Searchlight columns are not "dead columns" although we unfortunately have had three deaths to report. As a cheering antidote your editor is "still alive and still kicking." No further comment necessary.

—RAY LEWIS.

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Compiled Class C Reviews of "The Spotlight"—*continued*

CLASS C—"PLAY THESE IF YOU MUST"--Photo plays suitable for use as double features—or on off days.

CLASS C
"LORD JIM"

(Famous Players) A dull, listless machine-made photoplay version of Joseph Conrad's study of a man's soul. The picture fails to hold one's interest at any time, and this despite a cast of ordinarily excellent players, including Percy Marmont, in the title role; Shirley Mason, Noah Beery and Raymond Hatton. Victor Fleming directed and he must share with "Adolph Zukor and Jesse Lasky presents" the responsibility for the deadly hour and a quarter one must endure in viewing this film.

Marmont is as misunderstood as usual, and lacks some of his wonted charm. Shirley Mason, as a white girl in the South Seas, looks, with her water wave, for all the world like an "Aloma of Miami Beach." She generously displays a pretty figure, but does little else. Noah Beery is again a heavy villain—very heavy—and Raymond Hatton, a snivelling, cringing white derelect much given to over acting. Nick de la Ruiz is a "comic opera" Sultan; and any one who cannot sleep nights is cheerfully recommended to look this over. We will guarantee him a nice, refreshing nap.

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CLASS C
"SIMON THE JESTER"

(Producers Distributing) This is a film version of a popular novel, and as is the case with most of these adaptations, fails to make the grade; for it can be safely stated that the same elements which make a novel popular do not make a photoplay so and vice versa. The fault of this particular adaptation is its tediousness and the fact that it almost entirely misses the whimsical charm of the book. Eugene O'Brien does well enough as Simon De Gex, who with a shrapnel splinter imbedded near his heart is in momentary danger of death. In trying to prevent his dear friend, Dale Kennersly (Edmund Burns) from marrying Lola, the circus queen, (Lillian Rich); he falls in love with her himself. There are many circus scenes, fairly well handled, and only a moderate amount of suspense where there should be thrilling drama. H. B. Walthall has a smallish part and William Platt, a midget, is the Mr. Fix-It of the picture. Killing off Walthall when it becomes evident something must be done to him.

This is a less than fair picture with little to recommend it to the public as it drags itself out interminably. It cannot help the reputations of any concerned in its making.

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CLASS C
"THE ONLY THING"

(Metro-Goldwyn) The best thing that can be said for this combination of tinsel, fluff and soggy sentiment is that it is probably the last of the series—it certainly is the worst—of Metro-Goldwyn pictures under the personal supervision of Elinor Glyn. It is another rubber stamped story of Glyn love and Graustark kingdoms, it has a beautiful blonde princess who must marry an ugly old king; a handsome intrepid British Duke—you will note that Elinor Glyn only plays with royal cards.

Poor Eleanor Boardman, looking very lovely in a becoming blonde wig, must have suffered throughout though she never betrays her feelings by a single giggle. Conrad Nagle with a mustache and ears flattened to his head is not so successful for he does laugh in the camera once or twice. Edward J. Connolly is the old King, repulsive in a facial make up reminiscent of the Phantom of the Opera. There are beautiful settings, gorgeous gowns and handsome uniforms but—there is Elinor Glyn's story and her direction, and the thing just won't do.

CLASS C
"IRISH LUCK"

(Famous Players) Tommy's Tipperary Travelogue should be the subtitle of this latest Meighan feature. It is not a bad picture, but it is uterly unworthy of a star whose pictures have as high an "exhibition value" as have Meighan's.

He plays a dual role, one of a New York traffic cop who, winning a Popularity Contest, gains a trip to his beloved Erin; the other that of a British nobleman of whom the cop is (as the Irish say) "the dead shpit." There are scenes of the star directing traffic on 5th Avenue near 59th Street and of course some studio scenes, but the major portion of the picture is taken on the Ould Sod. Some of the scenes are lovely, but in many the photography is only ordinary. There are the Lakes of Killarney and the Blarney Stone, and all the spots one would expect to see in a personally conducted travelogue. The titling savors of a guide book, too. This will be of interest to the Irish, but we doubt its general appeal. Meighan is better than in some of his recent pictures, but is not back to his "Miracle Man" form yet. Lois Wilson is sweet and womanly as the heroine, but most of the remainder of the cast are native Irish players.

In a neighborhood where Irishmen predominate this will be a riot, but in all other localities it will be just another "Meighan film," better than some, but still not good.

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CLASS C
"THE UNGUARDED HOUR"

(First National) This may be meant to be a dramatic picture, though it is so broadly comic in most of its treatment that it was probably intended to be a comedy. Let us say at the outset, though, that it is by no means a good comedy, and several capable performers are wasted in its unfolding. Milton Sills is billed as the star, with Doris Kenyon featured in his support. This Sills-Kenyon combine seems to be something of a "flop"—witness their earlier "I Want My Man." It is only fair to admit though that the stories in both cases have had a lot to do with the poor entertainment values of the pictures.

Sills has the worst part which has fallen to his lot since he became a star, and does nothing to help make it better. Doris Kenyon is fair in some comedy moments, but her vamping activities are rather awful. Dolores Cassinelli and Vivia Ogden ornament and enliven the film respectively. Tammany Young as a "second story man from First Avenue" is splendid in the comparatively little he has to do.

A feeble, rambling story with the leading players utterly miscast. Only to be played if bought en bloc.

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The M. P. T. O. of Canada, Ontario Division, with headquarters fifth floor, Hermant Bldg., invite all Independent exhibitors to join their ranks.

In viewing the many constructive moves this organization have successfully introduced into this Industry, the many policies which are in the present in the way of being successfully managed, we wonder that every Independent exhibitor in Canada is not a member of this Organization.

If a small group of men in Ontario and another group in Montreal can manage to secure the consideration of Legislative bodies, of public institutions of the other units of our Industry, what cannot be accomplished by exhibitor-representation across Canada. Join the M. P. T. O. A.; contribute your share to the benefits which you are receiving. No one can get anything out of life without paying in some way for the benefits they receive.

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